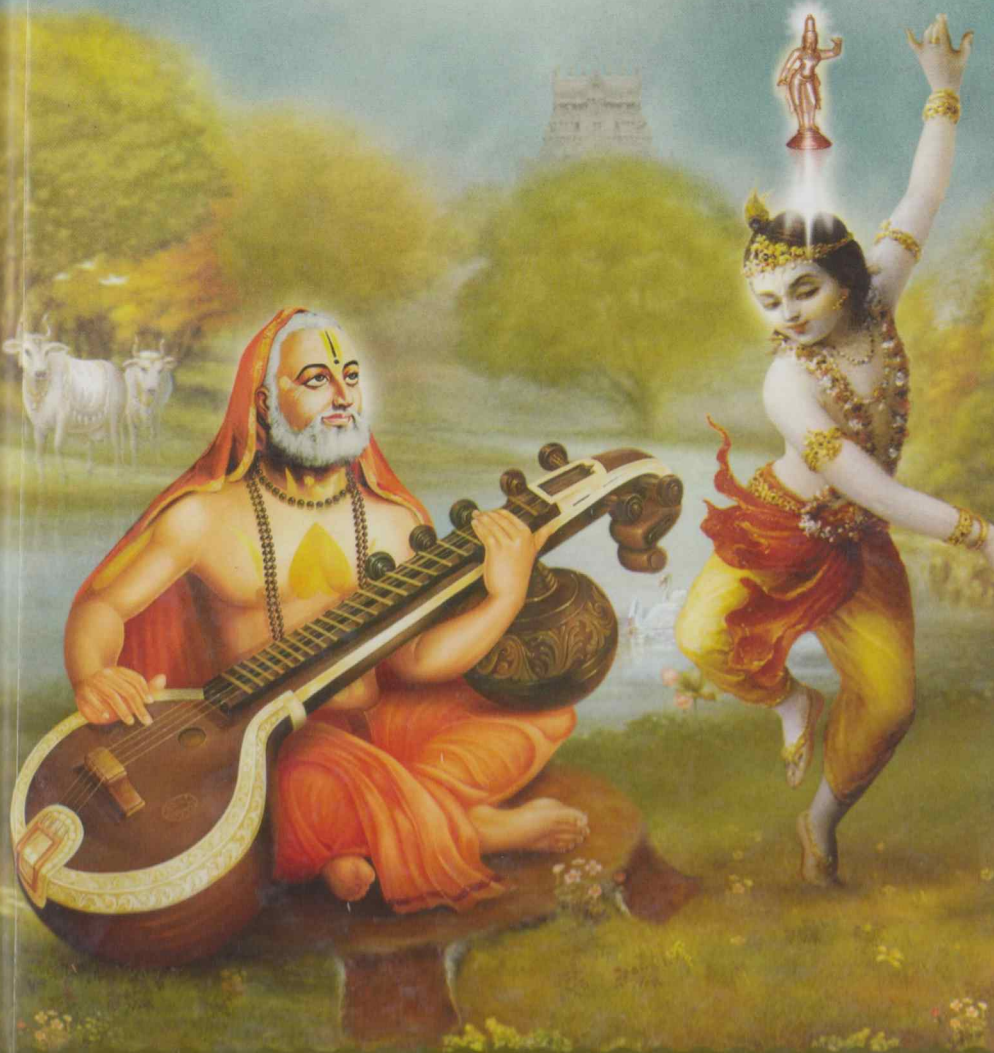


मूलरामस्तु मन्मठे

Sri Raghavendravigayam

Author **SRI NARAYANACHARYA**

Translated by **SRI HULI V. PAVAMANACHARYA**



JAGADGURU SRIMANMADHVACHARYA MOOLA MAHASAMSTHANAM
SRI RAGHAVENDRA SWAMY MATHA, MANTRALAYAM

Sri Raghavendravijayam

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*Dedicated with profound devotion
to the Lotus feet of
Sri Raghavendra Swamiji*

*Released on the auspicious
occasion of Mahasamaradhana
of
**Sri Sushameendratheertha
Sripadangalavaru***

ಶ್ರೀ ರಾಘವೇಂದ್ರಸ್ವಾಮಿ ಮಠದ ಮೂಲಪ್ರತಿಮೆಗಳು



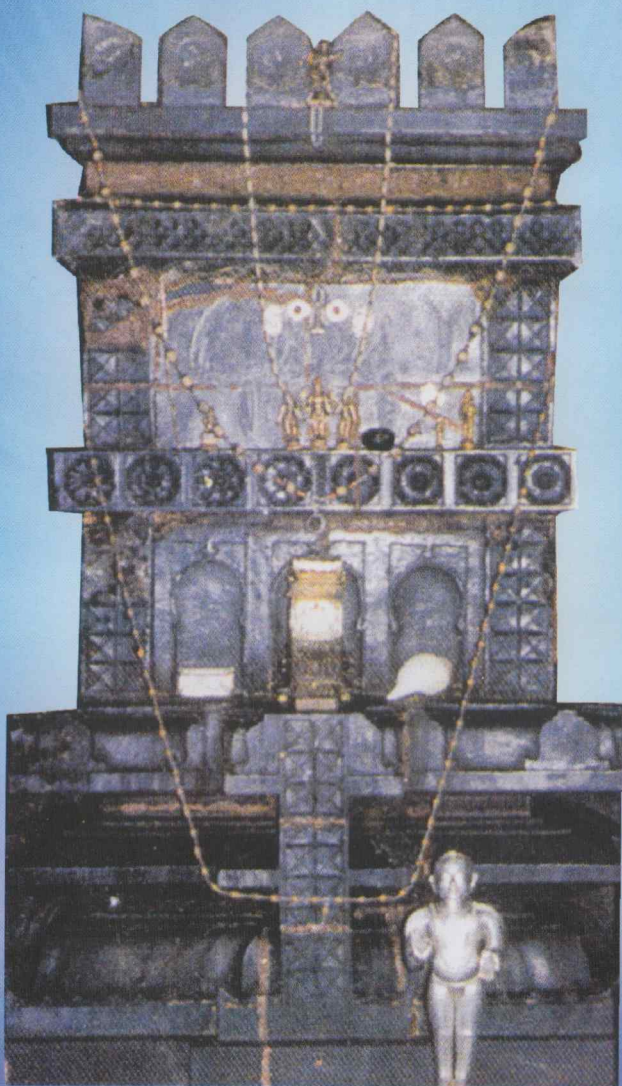
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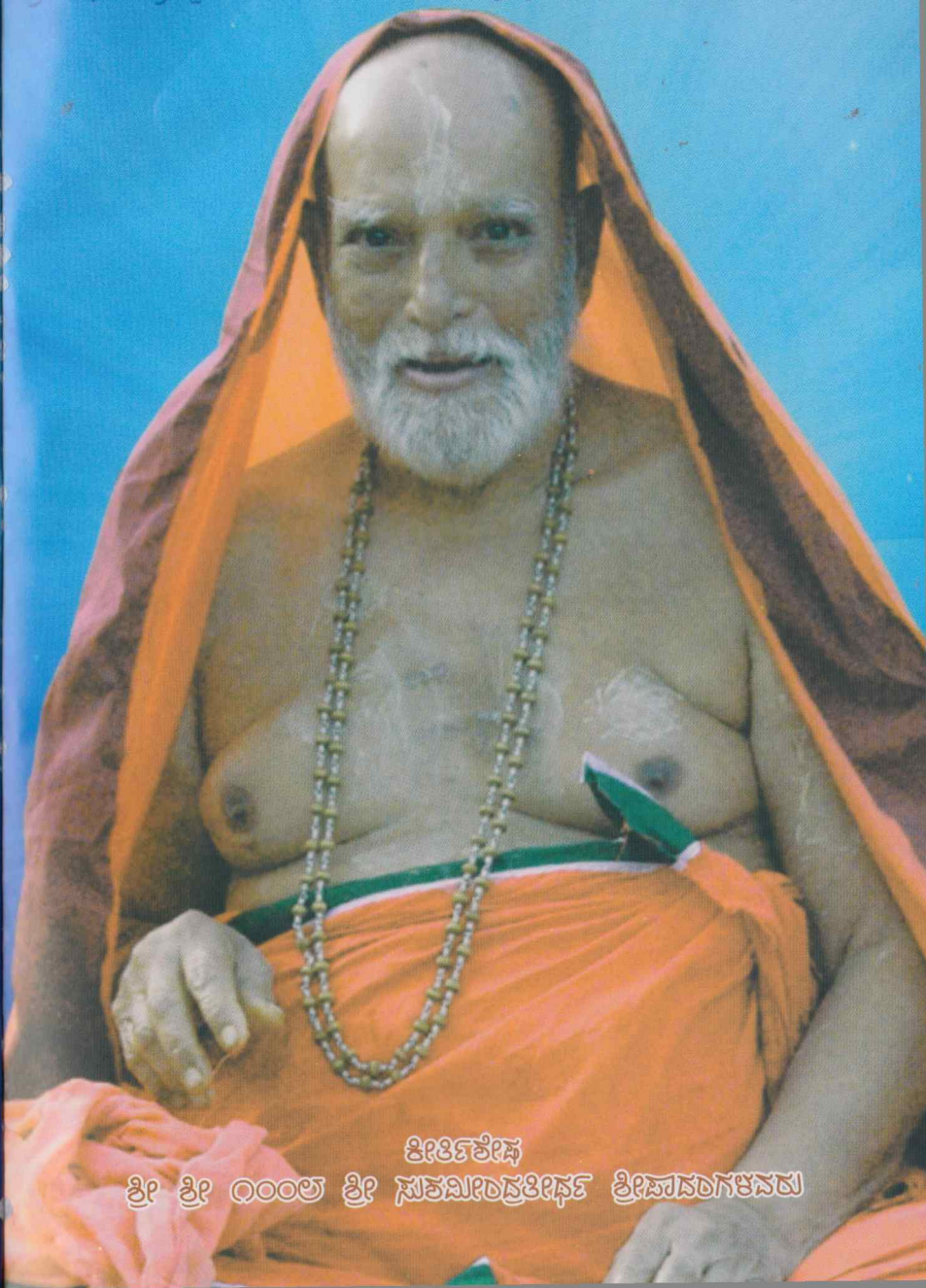


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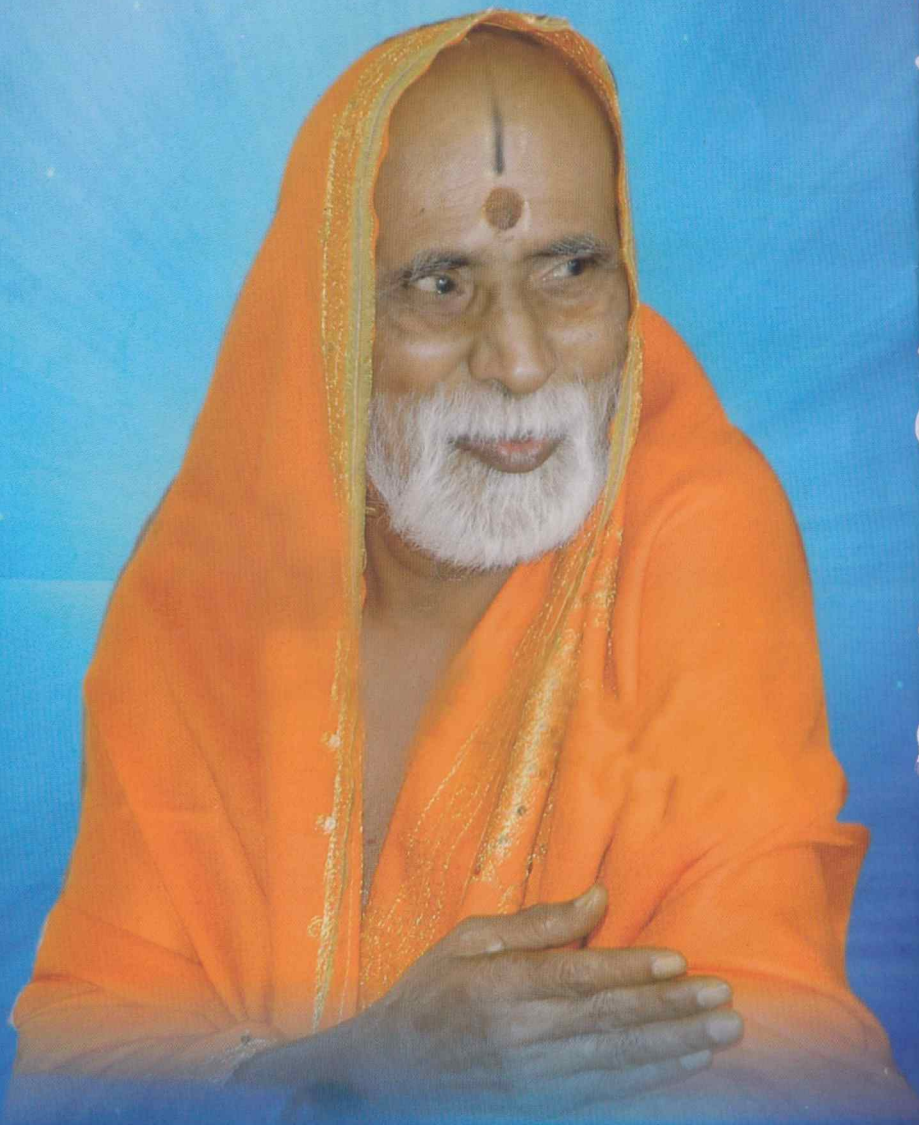
ಕಲಿಯುಗದ ಕಾಮಧೇನು ಕಲ್ಪತರು
ಶ್ರೀ ರಾಘವೇಂದ್ರತೀರ್ಥರು

ಸರ್ವತಂತ್ರಸ್ವತಂತ್ರ ಶ್ರೀಮದ್ವೈಷ್ಣವಸಿದ್ಧಾಂತಪ್ರತಿಷ್ಠಾಪನಾಚಾರ್ಯ ಪದವಾಕ್ಯಪಾರಾವಾರಪಾರೀಣ
ಜಗದ್ಗುರು ಶ್ರೀಮನ್ಮಧ್ವಾಚಾರ್ಯ ಮೂಲಮಹಾಸಂಸ್ಥಾನ
ಶ್ರೀ ರಾಘವೇಂದ್ರಸ್ವಾಮಿಗಳವರ ಮಠದ ವೇದಾಂತಸಾಮ್ರಾಜ್ಯದಿಗ್ವಿಜಯವಿದ್ಯಾಸಿಂಹಾಸನಾಧೀಶ್ವರರಾದ

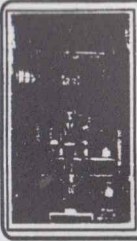


ಶ್ರೀ ಶ್ರೀ ೧೦೦೦೮ ಶ್ರೀ ಸುತವೀರನರೇಢ್ ಶ್ರೀಪ್ರಾಸಾದಗಳವರು
ಶ್ರೀಶೇಷ

ಸರ್ವತಂತ್ರ ಸ್ವತಂತ್ರ ಶ್ರೀಮದ್ವೈಷ್ಣವಸಿದ್ಧಾಂತಪ್ರತಿಷ್ಠಾಪನಾಚಾರ್ಯ ಪದವಾಕ್ಯಪಾರಾವಾರಪಾರೀಣ
ಜಗದ್ಗುರು ಶ್ರೀಮನ್ಮಧ್ವಾಚಾರ್ಯ ಮೂಲಮಹಾಸಂಸ್ಥಾನ
ಶ್ರೀ ರಾಘವೇಂದ್ರಸ್ವಾಮಿಗಳವರ ಮಠದ ವೇದಾಂತಸಾಮ್ರಾಜ್ಯದಿಗ್ವಿಜಯವಿದ್ಯಾಸಿಂಹಾಸನಾಧೀಶ್ವರರಾದ



ಶ್ರೀ ಸುತಖಂಡಪೀಠ ಶ್ರೀಪಾದಗುರುಗಳವರ ನಡವಳಿಕೆಗಾರನ
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ಆಸ್ತನಾ ಸೀತಾಧಿಪತಿಗಳು



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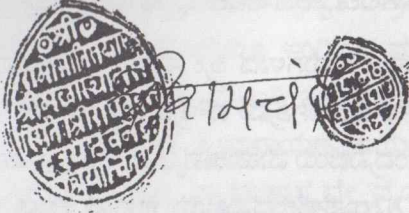
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ಅನುಗ್ರಹ ಸಂದೇಶ

ಸ್ವಸ್ತಿ ಶ್ರೀ ವಿಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನಗತ ಶಕೆ 1935ನೇ ಶ್ರೀ ವಿಜಯನಾಮ ಸಂವತ್ಸರ ಚೈತ್ರ ಶುಕ್ಲನವಮಿ, ಶುಕ್ರವಾರ ದಿನಾಂಕ 19-4-2013.

ಶ್ರೀಮತ್ಪರಮಹಂಸ ಪರಿವ್ರಾಜಕಾಚಾರ್ಯ ಪದವಾಕ್ಯ ಪ್ರಮಾಣ ಪಾರಾವಾರ ಪಾರಂಗತ ಸರ್ವತಂತ್ರ ಸ್ವತಂತ್ರ ಶ್ರೀಮದ್ವೈಷ್ಣವ ಸಿದ್ಧಾಂತ ಪ್ರತಿಷ್ಠಾಪನಾಚಾರ್ಯ ಶ್ರೀಮನ್ಮೂಲರಘುಪತಿ ವೇದವ್ಯಾಸದೇವರ ದಿವ್ಯ ಶ್ರೀಪಾದಪದ್ಮಾರಾಧಕ ಜಗದ್ಗುರು ಶ್ರೀಮನ್ಮಧ್ವಾಚಾರ್ಯ ಮೂಲ ಮಹಾಸಂಸ್ಥಾನಾಧೀಶ್ವರರಾದ ಶ್ರೀರಾಘವೇಂದ್ರಸ್ವಾಮಿಗಳವರ ಮಠದ ವೇದಾಂತ ಸಾಮ್ರಾಜ್ಯ ದಿಗ್ವಿಜಯ ವಿದ್ಯಾಸಿಂಹಾಸನಾಧೀಶ್ವರರಾದ

ಶ್ರೀಮತ್ಸುಜಯೇಂದ್ರತೀರ್ಥ ಶ್ರೀಪಾದಂಗಳವರ ಕರಕಮಲ ಸಂಚಾತರಾದ
ಶ್ರೀ 108 ಶ್ರೀಮತ್ಸುಶಮೀಂದ್ರತೀರ್ಥ ಶ್ರೀಪಾದಂಗಳವರ ವರಕುಮಾರಕರಾದ
ಶ್ರೀ 108 ಶ್ರೀ ಸುಯತೀಂದ್ರತೀರ್ಥ ಶ್ರೀಪಾದಂಗಳವರು

ವಿದ್ವತ್ಪರಿಚ್ಛೇಯ ಮಹಾವಿಶೇಷ: ಎಂಬುದಾಗಿ ಶ್ರೀಗುರುರಾಜರ ಏಕಾಂತ ಭಕ್ತರಾದ ಅಪ್ಪಣ್ಣಾಚಾರ್ಯರು ತಿಳಿಸಿದಂತೆ ಮಂತ್ರಾಲಯ ಪ್ರಭುಗಳ ಮಹಾವಿಶೇಷವನ್ನು ಅರಿಯಬೇಕಾದರೆ ಅವರು ಶ್ರೇಷ್ಠ ವಿದ್ವಾಂಸರೇ ಆಗಿರಬೇಕು.



ಆದ್ದರಿಂದಲೇ ಅವರಿಗೆ ಪೂರ್ವಾಶ್ರಮದಲ್ಲಿ ವಿದ್ಯಾದೇವಿಯು 'ವಿದ್ವದಾದ್ಯ' ಎಂದು ಸಂಬೋಧಿಸಿದ್ದಾರೆ. ಇಂತಹ ಮಹಾಮಹಿಮರಾದ ಶ್ರೀರಾಘವೇಂದ್ರ ಗುರುಸಾರ್ವಭೌಮರು ತಮ್ಮ ಅಮೋಘ ಗ್ರಂಥರಾಶಿಗಳ ಮೂಲಕ ವಿದ್ವಾಂಸರಿಗೆ, ಚಿಂತನಶೀಲರಿಗೆ, ತತ್ತ್ವಜಿಜ್ಞಾಸುಗಳಿಗೆ ರಸದಾತನವನ್ನೇ ನೀಡಿರುತ್ತಾರೆ. ಈ ಗ್ರಂಥಗಳಲ್ಲಿ ಕೆಲವು ಈಗಾಗಲೇ ದೇಶದ ಅನೇಕ ಭಾಷೆಗಳಲ್ಲಿ ತರ್ಜುಮೆಯಾಗಿದೆ.

ಪ್ರಕೃತ ನಮ್ಮ ಪೂರ್ವಿಕ ಗುರುಗಳಾದ ಶ್ರೀ ಸುವ್ರತೀಂದ್ರತೀರ್ಥರು ಹಾಗೂ ಶ್ರೀ ಸುಯಮೀಂದ್ರತೀರ್ಥರ ಪೂರ್ವಾಶ್ರಮ ಪೌತ್ರರಾದ ಹುಲಿ. ವೇ. ಪವಮಾನಾ ಚಾರ್ಯರು ಶ್ರೀ ರಾಘವೇಂದ್ರವಿಜಯ ಮಹಾಕಾವ್ಯವನ್ನು ಆಂಗ್ಲ ಭಾಷೆಗೆ ತರ್ಜುಮೆ ಮಾಡಿದ್ದಾರೆ. ಈಗಾಗಲೇ ಶ್ರೀರಾಘವೇಂದ್ರವಿಜಯ ಕಾವ್ಯವು ಕೆಲವು ಪ್ರಾಂತೀಯ ಭಾಷೆಗಳಲ್ಲಿ ಅನುವಾದಗೊಂಡು ಆಯಾ ಪ್ರಾಂತ್ಯದ ಗುರುಭಕ್ತರಿಗೆ ಸದುಪಯೋಗ ವಾಗಿದೆ. ಪ್ರಸ್ತುತ ಶ್ರೀರಾಘವೇಂದ್ರವಿಜಯ ಕಾವ್ಯವು ಆಂಗ್ಲ ಭಾಷೆಗೆ ಅನುವಾದ ಗೊಂಡಿರುವುದರಿಂದ ಭಾರತದೇಶವೇ ಅಲ್ಲದೆ ವಿದೇಶಗಳಲ್ಲಿ ನೆಲೆಸಿರುವ ಶ್ರೀರಾಯರ ಭಕ್ತರಿಗೆ ಅತ್ಯುಪಯುಕ್ತವಾಗುವುದರಲ್ಲಿ ಸಂದೇಹವಿಲ್ಲ.

ಲೋಕ ವಿಖ್ಯಾತವಾದ ಷಾಷ್ಟಿಕವಂಶದ ಕಾಶ್ಯಪಗೋತ್ರಜರಾದ ಶ್ರೀ ಲಕ್ಷ್ಮೀನರಸಿಂಹಾಚಾರ್ಯರು ಷಟ್ ಶಾಸ್ತ್ರಕೋವಿದರು. ಇವರಿಗೆ ಶ್ರೀರಾಘವೇಂದ್ರ ಸ್ವಾಮಿಗಳವರ ಪೂರ್ವಾಶ್ರಮದ ಅಕ್ಕಂದಿರಾದ ಶ್ರೀ ವೆಂಕಟಾಂಬಾದೇವಿಯನ್ನು ಕೊಟ್ಟು ವಿವಾಹವಾಗಿತ್ತು. ಈ ದಂಪತಿಗಳ ಸತ್ಪುತ್ರರೇ ಶ್ರೀರಾಘವೇಂದ್ರ ವಿಜಯಕಾರರಾದ ಶ್ರೀ ನಾರಾಯಣಾಚಾರ್ಯರು. ಶ್ರೀ ರಾಯರ ಪೂರ್ವಾಶ್ರಮದ ಸೋದರಳಿಯಂದಿರಾದ ಶ್ರೀನಾರಾಯಣಾಚಾರ್ಯರು ಶ್ರೀರಾಘವೇಂದ್ರ ಗುರುಗಳಲ್ಲಿ ನ್ಯಾಯ, ವೇದಾಂತ, ಮೀಮಾಂಸಾ, ವ್ಯಾಕರಣಾದಿ ಸಕಲಶಾಸ್ತ್ರಗಳನ್ನು ಅಧ್ಯಯನ ಮಾಡಿ ಪ್ರಖ್ಯಾತ ಪಂಡಿತರಾದರು.

ಶ್ರೀ ನಾರಾಯಣಾಚಾರ್ಯರು ಶ್ರೀ ರಾಘವೇಂದ್ರ ಗುರುಸಾರ್ವಭೌಮರ ಜೊತೆಯಲ್ಲೇ ಇದ್ದು ಅವರ ಸೇವೆ ಮಾಡಿಕೊಂಡು ಶ್ರೀ ಗುರುರಾಜರ ಪರಮ ಪ್ರೀತಿಪಾತ್ರರಾಗಿದ್ದರು. ಶ್ರೀ ನಾರಾಯಣಾಚಾರ್ಯರು ಶ್ರೀ ಗುರುರಾಜರ ಅತ್ಯದ್ಭುತ



ಚರಿತೆ, ಪಾಂಡಿತ್ಯ, ಗ್ರಂಥರಚನೆ, ಲೋಕಕಲ್ಯಾಣ, ಮಹಿಮಾ ಪ್ರದರ್ಶನಾದಿಗಳನ್ನು ಅತಿ ಹತ್ತಿರದಿಂದ ಪ್ರತ್ಯಕ್ಷವಾಗಿ ಕಂಡ ಮಹಾಭಾಗ್ಯವಂತರು. ಶ್ರೀಹರಿ ವಾಯುಗುರುಗಳ ಪ್ರೇರಣೆಯಾಗಿ ಶ್ರೀ ನಾರಾಯಣಾಚಾರ್ಯರು ತಾವು ಪ್ರತ್ಯಕ್ಷವಾಗಿ ಕಣ್ಣಾರೆ ಕಂಡ ಶ್ರೀ ಗುರುರಾಜರ ಭವ್ಯ ವ್ಯಕ್ತಿತ್ವದ ದಿವ್ಯಚರಿತಾಮೃತವು ಮಹಾಕಾವ್ಯವಾಗಿ ಹೊರಹೊಮ್ಮಿ ಪ್ರಕಾಶಿಸಲ್ಪಟ್ಟಿತು. ಶ್ರೀ ರಾಘವೇಂದ್ರವಿಜಯವೆಂಬ ಈ ಸಾತ್ವಿಕ ಪ್ರಕಾಶವು ಹಿಂದೆಯೂ ಇಂದಿಗೂ ಮುಂದೆಯೂ ಸಜ್ಜನರ ಕಷ್ಟಗಳನ್ನು ಕಳೆಯುವ ಬೆಳದಿಂಗಳ ಬೆಳಕಾಗಿ ತತ್ವಜಿಜ್ಞಾಸುಗಳ ಹೃದಯದಲ್ಲಿ ಪ್ರಕಾಶಿಸುವ ಜ್ಞಾನಜ್ಯೋತಿಯಾಗಿದೆ. ಶ್ರೀನಾರಾಯಣಾಚಾರ್ಯರು ಈ ಮಹಾಕಾವ್ಯದಲ್ಲಿ ಅಲ್ಲಲ್ಲಿ ಪೂರ್ವಮೀಮಾಂಸ ನ್ಯಾಯಶಾಸ್ತ್ರವೇ ಮೊದಲಾದ ಶಾಸ್ತ್ರಗಳಲ್ಲಿ ಬರುವ ವಿಷಯಗಳನ್ನು ಸಂದರ್ಭಕ್ಕನುಗುಣವಾಗಿ ದೃಷ್ಟಾಂತಿಸಿರುವುದು ಇವರಿಗೆ ತಮ್ಮ ತಂದೆಯವರಿಂದಲೂ, ಶ್ರೀ ಗುರುರಾಜರಿಂದಲೂ ಷಡ್ವರ್ತನ ಪಾಂಡಿತ್ಯವು ಲಭ್ಯವಾಗಿತ್ತೆಂದು ಅರಿವಾಗುತ್ತದೆ. ಶಾಸ್ತ್ರ ಹಾಗೂ ಕಾವ್ಯ ಪ್ರತಿಭೆಗಳ ಪ್ರದರ್ಶನಗಳನ್ನಲ್ಲಿ ಕಾಣಬಹುದು.

ಮಹಾಕಾವ್ಯದ ಲಕ್ಷಣವನ್ನು ಹೇಳಲ್ಪಡುವ ಪ್ರತಿಯೊಂದೂ ಇದರಲ್ಲಿ ಉಲ್ಲೇಖಿಸಲ್ಪಟ್ಟಿದ್ದು ವಿವಿಧ ವೃತ್ತಗಳು, ವಿವಿಧ ರಸಗಳ ಸಮ್ಮೇಳನ, ಶಬ್ದಾಲಂಕಾರ ಅರ್ಥಾಲಂಕಾರಗಳ ಸಮೂಹ, ಮೃದುಮಾಧುರ್ಯ ಶಬ್ದಗಳ ಸಂಯೋಜನೆಗಳಿಂದ ವಿದ್ವಜ್ಜನರಂಜಕವಾಗಿದೆ ಶ್ರೀರಾಘವೇಂದ್ರವಿಜಯ ಮಹಾಕಾವ್ಯ.

ಶ್ರೀ ರಾಘವೇಂದ್ರವಿಜಯಕ್ಕೆ ಎರಡು ವ್ಯಾಖ್ಯಾನವಿದೆ. ಮೊದಲನೆಯದು ಬಾಲಬೋಧಿನೀ. ಇದನ್ನು ರಚಿಸಿದವರು ಶ್ರೀ ಧೀರೇಂದ್ರತೀರ್ಥ ಶ್ರೀಪಾದಂಗಳವರ ಪೂರ್ವಾಶ್ರಮ ಪೌತ್ರರು ಹಾಗೂ ಶ್ರೀ ಸುಜ್ಞಾನೇಂದ್ರತೀರ್ಥರ ಪೂರ್ವಾಶ್ರಮದ ತಂದೆಯವರು. ಬಾಲಬೋಧಿನೀ ವ್ಯಾಖ್ಯಾನವು ಮೂಲಾರ್ಥವನ್ನು ತಿಳಿಸುವಲ್ಲಿ ಅತ್ಯಂತ ಉಪಯುಕ್ತವಾಗಿದೆ.

ಎರಡನೆಯ ವ್ಯಾಖ್ಯಾನವು ಕೋರ್ಟ್‌ರಾಘವೇಂದ್ರಾಚಾರ್ಯರೆಂಬವರಿಂದ ರಚಿತವಾಗಿದ್ದು ಪ್ರತಿಪದಾರ್ಥಗಳ ವಿವರಣೆಯಿಂದ ಮೂಲಾರ್ಥವು ಚೆನ್ನಾಗಿ ವಿವರಿಸಲ್ಪಟ್ಟಿದೆ.



ಶ್ರೀ ರಾಘವೇಂದ್ರವಿಜಯವು ಹದಿನಾರು ಸರ್ಗಗಳಿಂದ ಕೂಡಿತ್ತು. ಸುಮಧ್ವವಿಜಯವೂ ಹದಿನಾರು ಸರ್ಗಗಳಿಂದ ಕೂಡಿರುವುದರಿಂದ ಶ್ರೀಗುರುರಾಜರು ಶ್ರೀಮದಾಚಾರ್ಯರ ಮೇಲೆ ರಚಿತವಾದ ಸುಮಧ್ವವಿಜಯವು 16 ಸರ್ಗಾತ್ಮಕವಾಗಿದ್ದು ಶ್ರೀಮದಾಚಾರ್ಯರ ಪಾದಸೇವಕರಾದ ನಮ್ಮ ಕಾವ್ಯವು ಅದಕ್ಕೆ ಸಾಮ್ಯವಾಗಿರ ಬಾರದೆಂದು 6 ಸರ್ಗಗಳನ್ನು ಬೇರ್ಪಡಿಸಿ ಅದನ್ನು ನದಿಯಲ್ಲಿ ಹಾಕುವಂತೆ ಆದೇಶಿಸಿದರು. ಶ್ರೀರಾಘವೇಂದ್ರತೀರ್ಥಗುರುಸಾರ್ವಭೌಮರ ಜೀವನದ ಬಗ್ಗೆ ಮಾಹಿತಿಯನ್ನು ನೀಡುವ ಅತ್ಯಂತ ಪ್ರಮಾಣಪೂರ್ಣ ಹಾಗೂ ಅಧಿಕೃತ ಗ್ರಂಥ ಶ್ರೀ ರಾಘವೇಂದ್ರವಿಜಯ.

ಸಂಸ್ಕೃತ ಭಾಷೆಯಲ್ಲಿರುವ ಶ್ರೀ ರಾಘವೇಂದ್ರವಿಜಯ ಮಹಾಕಾವ್ಯವನ್ನು ನಮ್ಮ ಪರಮಗುರುಗಳು ಶ್ರೀಮಠದ ಅಭಿಮಾನಿ ಪಂಡಿತರಾದ ಎಸ್. ವಿ. ಭೀಮಭಟ್ಟರಿಂದ ಅನುವಾದ ಮಾಡಿಸಿ ಅದು ನಮ್ಮ ಗುರುಸಾರ್ವಭೌಮ ಮಾಸಪತ್ರಿಕೆಯಲ್ಲಿ ಧಾರಾವಾಹಿಯಾಗಿ ಪ್ರಕಟಗೊಂಡಿತ್ತು. ನಂತರ ಅದನ್ನು ಪ್ರತ್ಯೇಕವಾಗಿ ಒಂದು ಪುಸ್ತಕ ರೂಪದಲ್ಲಿ ಪ್ರಕಟಿಸಲಾಗಿದೆ.

ಶ್ರೀ ಹುಲಿ. ವೇ. ಪವಮಾನಾಚಾರ್ಯರು ಈಗಾಗಲೇ ಕನ್ನಡ ಹಾಗೂ ಆಂಗ್ಲ ಭಾಷೆಗಳಲ್ಲಿ ಕೆಲವು ಸ್ವತಂತ್ರ ಮತ್ತು ಅನುವಾದಿತ ಕೃತಿಗಳನ್ನು ರಚಿಸಿ ಸಾರಸ್ವತ ಸೇವೆಯಲ್ಲಿ ತೊಡಗಿದ್ದಾರೆ. ಈಗ ಶ್ರೀರಾಯರ ಜೀವನದ ಬಗ್ಗೆ ನೈಜ ಮಾಹಿತಿಯನ್ನು ತಿಳಿಸುವ ಶ್ರೀಮಠದ ಅಧಿಕೃತ ಹಾಗೂ ಸಪ್ರಮಾಣಪೂರ್ಣ ಗ್ರಂಥವಾದ ಶ್ರೀ ರಾಘವೇಂದ್ರವಿಜಯ ಮಹಾಕಾವ್ಯದ ಆಂಗ್ಲ ಅವತರಣಿಕೆಯನ್ನು ಸಿದ್ಧಪಡಿಸಿದ್ದಾರೆ. ಮೂಲಕಾವ್ಯಕ್ಕೆ ಧಕ್ಕೆ ಬಾರದಂತೆ ಆಯಾ ಸಂದರ್ಭಕ್ಕೆ ತಕ್ಕಂತೆ ಅತ್ಯಂತ ಸೂಕ್ತ ಹಾಗೂ ಸರಳವಾದ ಅಷ್ಟೇ ಅರ್ಥಗರ್ಭಿತವಾದ ಪದಗಳನ್ನು ಬಳಸಿ ಗ್ರಂಥಗೌರವವನ್ನು ಎತ್ತಿಹಿಡಿದು ಕಾವ್ಯವು ಸರ್ವದಾ ಸಜ್ಜನರ ಸ್ಮೃತಿಪಟಲಗಳಲ್ಲಿ ಸುಳಿವಾಡುವಂತೆ ಮಾಡುವುದರಲ್ಲಿ ಗೆದ್ದಿದ್ದಾರೆ. ಇದು ಇವರಿಗೆ ಆಂಗ್ಲ ಭಾಷೆಯಲ್ಲಿರುವ ಪರಿಣತಿ ಹಾಗೂ ಹಿಡಿತವನ್ನು ತೋರಿಸುತ್ತದೆ. ಸಜ್ಜನೋಪಯೋಗಿ ಯಾಗುವ ಇನ್ನೂ ಅನೇಕ ಕೃತಿಗಳು ಇವರ ಲೇಖನಿಯಿಂದ ಹೊರಹೊಮ್ಮಲಿ ಎಂದು



ಅತಿಸುತ್ತೇವೆ. ಕನ್ನಡೇತರರಿಗೆ ಇದು ಅತ್ಯಂತ ಉಪಯುಕ್ತವಾಗಿದೆ. ಪ್ರಸಕ್ತ ಗ್ರಂಥವು ನಮ್ಮ ಗುರುಗಳ ಮಹಾಸಮಾರಾಧನಾ ದಿನ ನಮ್ಮ ಶ್ರೀಮಠದಿಂದ ಪ್ರಕಟಗೊಳ್ಳುತ್ತಿರುವುದು ಸಂತಸವಾಗಿದೆ.

ವಿಜಯನಾಮ ಸಂವತ್ಸರದ ಆದಿಯಲ್ಲಿಯೇ ಶ್ರೀರಾಘವೇಂದ್ರವಿಜಯ ಮಹಾಕಾವ್ಯದ ಆಂಗ್ಲ ಅವತರಣಿಕೆ ಹೊರಬರುತ್ತಿರುವುದು ನೂತನ ಸಂವತ್ಸರಕ್ಕೆ ಮಂಗಳದ ಮುನ್ನುಡಿಯಾಗಿದೆ. ಸಜ್ಜನರು ಈ ಕಾವ್ಯದ ಪಠಣ ಪಾರಾಯಣಾದಿಗಳಿಂದ ಶ್ರೀ ಗುರುರಾಜರಲ್ಲಿ ಭಕ್ತಿಯು ಅಭಿವೃದ್ಧಿಗೊಂಡು ತನ್ಮೂಲಕ ಶ್ರೀಭಗವದನುಗ್ರಹವಾಗಿ ಅವರ ಸಕಲ ಅಭೀಷ್ಟಗಳು ವಿಜಯಪ್ರದವಾಗಲೆಂದು ಅಸ್ತದುಪಾಸ್ಯಮೂರ್ತಿ ಶ್ರೀಮೂಲರಘುಪತಿ ವೇದವ್ಯಾಸದೇವರು ತಥಾ ಶ್ರೀಗುರುರಾಜರಲ್ಲಿ ಪ್ರಾರ್ಥಿಸುತ್ತೇವೆ.

ಇತಿ ನಾರಾಯಣ ಸ್ಮರಣಗಳು





ಚಿಂತನ - ಮಂಥನ

ಸಂಸ್ಕೃತ ಸಾಗರದಲ್ಲಿ ಇಂಥ ಮುತ್ತುಗಳು ಕಡಿಮೆ. ಲಿಕುಚಿ ವಂಶದ ನಾರಾಯಣ ಪಂಡಿತಾಚಾರ್ಯರ 'ಶ್ರೀಮದ್ವಿಜಯ' ಹಾಗೂ ಕಶ್ಯಪ ವಂಶದ ನಾರಾಯಣಾಚಾರ್ಯರ "ಶ್ರೀ ರಾಘವೇಂದ್ರ ವಿಜಯ" ಇಂತಹ ಮುತ್ತುಗಳಲ್ಲಿ ಒಂದಾಗಿವೆ.

ಈ ಎರಡೂ ವಿಜಯಗಳು ಸಮಕಾಲೀನ ಕಾವ್ಯ. 'ಪಾಜಕ' ದಿಂದ ಆರಂಭವಾಗಿ 'ಉಡುಪಿ'ಯಲ್ಲಿ ಶ್ರೀಸುಮಧ್ವವಿಜಯ ಮಂಗಳ ಕಂಡರೆ ಶ್ರೀರಾಘವೇಂದ್ರ ವಿಜಯ ಕಾವೇರಿ ಪಟ್ಟಣದಿಂದ ಮೊದಲುಗೊಂಡು 'ಕುಂಭಕೋಣಂ'ನಲ್ಲಿ ಕೊನೆಗೊಳ್ಳುತ್ತದೆ. ಸುಮಧ್ವವಿಜಯ 'ಸಾಗರ'. ಆ ಸಾಗರಕ್ಕೆ ಸೇರುವ ಮಹಾನದಿ ರಾಘವೇಂದ್ರ ವಿಜಯ.

ಶ್ರೀಮನ್ ಮಧ್ವಾಚಾರ್ಯರು ಅದ್ವೈತ ದೊಡ್ಡ 'ಬದರಿ'ಯಲ್ಲಿ ಈಗಲೂ ಇದ್ದಾರೆ. ಶ್ರೀರಾಘವೇಂದ್ರತೀರ್ಥರು ಇಂದಿಗೂ ಮಂತ್ರಾಲಯದಲ್ಲಿದ್ದಾರೆ.

ಆನಂದತೀರ್ಥರು ಅರ್ಚಿಸಿದ - ನಿರ್ಮಿಸಿದ ಶ್ರೀವ್ಯಾಸಮುಷ್ಠಿಕೆ, ಶ್ರೀಮನ್ ಮೂಲರಾಮಚಂದ್ರದೇವರು - ಶ್ರೀ ದಿಗ್ವಿಜಯ ರಾಮದೇವರನ್ನು ಶ್ರೀರಾಯರು ಅರ್ಚಿಸಿದರು.

ಉಡುಪಿಯಲ್ಲೊಂದು ಪೂರೈಪ್ರಜ್ಞರ ಶ್ರೀ ಕೃಷ್ಣ ಪ್ರತಿಮೆಯಿದ್ದರೆ ಶ್ರೀರಾಯರು ಅದರಿಂದ ಪ್ರೇರಿತರಾಗಿ ತಾವೇ ಸ್ವತಃ ಬಂಗಾರದ ಶ್ರೀಕೃಷ್ಣ ಪ್ರತಿಮೆಯನ್ನು ನಿರ್ಮಿಸಿ ಪೂಜಿಸಿದರು.

ದ್ವಾದಶ ಸ್ತೋತ್ರದ ಮೂಲಕ ದಾಸಸಾಹಿತ್ಯಕ್ಕೆ ಆಚಾರ್ಯ ಮಧ್ವರು ಶ್ರೀಕಾರ ಹಾಕಿದರೆ 'ಇಂದು ಎನಗೆ ಗೋವಿಂದ' ಕೃತಿಯ ಮೂಲಕ ಪರಂಪರೆ ಮುಂದುವರಿಸಿದವರು ಪರಿಮಳಾಚಾರ್ಯರು.

ಶ್ರೀಮನ್ ಮಧ್ವಾಚಾರ್ಯರ ಯಶೋಗಾಥೆಯ ಸುಮಧ್ವವಿಜಯ 16 ಸರ್ಗದಷ್ಟು ವಿಸ್ತಾರವಾಗಿದ್ದರೆ ಶ್ರೀಮದ್ವವಂಶಾಧೀಪರಾದ ಶ್ರೀ ರಾಘವೇಂದ್ರರು ತಮ್ಮ ಕಾವ್ಯವನ್ನು 10 ಸರ್ಗಕ್ಕೆ ಮಿತಿಗೊಳಿಸಿ ತಾತನಿಗೆ ತಕ್ಕ ಮೊಮ್ಮಗನಾದರು.



ವಿನಯ ಮೆರೆದರು. ಶ್ರೀಮುಷ್ಣಂ - ಶ್ರೀರಂಗಂ - ರಾಮೇಶ್ವರ - ತಿರುಪತಿ - ಉಡುಪಿ ರಾಮನಾಥಪುರ - ಈ ಕ್ಷೇತ್ರಗಳಿಗೆ ಇಬ್ಬರೂ ಭೇಟಿಯುತ್ತದ್ದು ವಿಶೇಷ. ಶ್ರೀಮಧ್ವಾಚಾರ್ಯರ ತಮ್ಮ 'ಯತಿಯಾದರೆ ಶ್ರೀರಾಯರ ಅಣ್ಣನ ಮೊಮ್ಮಗ ಸನ್ಮಾಸಿಯಾದ. ಇಬ್ಬರೂ ರಾಜಾಧಿರಾಜರಿಂದ ಮಾನ್ಯರು. ಬಿಜಾಪುರದ ಆದಿಲ್ ಷಾ, ಆದೋನಿಯ ನವಾಬ್ ಸಿದ್ದಿ ಮಸೂದ್ ಖಾನ್ ಶ್ರೀ ರಾಯರಲ್ಲಿ ನಡೆದು ಕೊಂಡ ಮುಸ್ಲಿಂ ದೊರೆಗಳಾದರೆ ದೆಹಲಿಯ ಸುಲ್ತಾನ್ ಜಲಾಲುದ್ದೀನ್ ಖಿಲ್ಜಿ ಶ್ರೀ ಮಧ್ವಾಚಾರ್ಯರಲ್ಲಿ ಅಪಾರ ಗೌರವ ತೋರಿಸಿದವನು. ಆ ತುರುಷ್ಕ ರಾಜನೊಟ್ಟಿಗೆ ಆಚಾರ್ಯರು 'ತುರುಷ್ಕ' ಭಾಷೆಯಲ್ಲಿ ಸಂಭಾಷಿಸಿದ್ದು ಇತಿಹಾಸ ಅಂತೆಯೇ ಶ್ರೀ ರಾಯರು ಕೂಡಾ ಸರ್ ಥಾಮಸ್ ಮನ್ರೋ ಒಟ್ಟಿಗೆ ಆಂಗ್ಲ ಭಾಷೆಯಲ್ಲೇ ಮಾತನಾಡಿದರು.

'ಶ್ರೀಸುಮಧ್ವವಿಜಯ' ಕ್ಕೆ ನಾಲ್ಕು ಸಂಸ್ಕೃತ ವ್ಯಾಖ್ಯಾನಗಳಿದ್ದರೆ ಶ್ರೀ ರಾಘವೇಂದ್ರವಿಜಯ 3 ಸಂಸ್ಕೃತ ವ್ಯಾಖ್ಯಾನಗಳಿಂದ ಅಲಂಕೃತ. ಎರಡೂ ಕಾವ್ಯಕ್ಕೆ ಕನ್ನಡದ ಭಾಮಿನೀ ಷಟ್ಪದಿಯ ಕಾವ್ಯವುಂಟು ಉಭಯ ಕಾವ್ಯಕ್ಕೆ ಆಂಗ್ಲಾನುವಾದದ ಸೌಲಭ್ಯ ದೊರೆತಿದೆ. 'ಶ್ರೀಮಧ್ವವಿಜಯ' ಕ್ಕೆ ಇರುವ ಸಂಸ್ಕೃತ ವ್ಯಾಖ್ಯಾನಗಳಲ್ಲಿ 'ಪದಾರ್ಥ ದೀಪಿಕಾ' ಎಂಬ ವ್ಯಾಖ್ಯಾನವೂ ಒಂದು. ವಿಶೇಷವೆಂದರೆ ಅದರ ಕರ್ತೃ ಶ್ರೀ ರಾಘವೇಂದ್ರ ವಿಜಯದ ಕರ್ತೃ ನಾರಾಯಣಾಚಾರ್ಯರ ಸಹೋದರರಾದ ಶ್ರೀ ಆನಂದತೀರ್ಥಾಚಾರ್ಯರು. ಶ್ರೀಸುಮಧ್ವವಿಜಯಕ್ಕೆ 'ಅಣು ಮಧ್ವವಿಜಯ'ವುಂಟು. ಶ್ರೀ ರಾಘವೇಂದ್ರವಿಜಯಕ್ಕೂ 'ಅಣು ರಾಘವೇಂದ್ರ ವಿಜಯ'ವಿದೆ. ಶ್ರೀನಾರಾಯಣ ಪಂಡಿತಾಚಾರ್ಯರ ಅಣು ಮಧ್ವ ವಿಜಯ (ಪ್ರಮೇಯ ನವ ಮಾಲಿಕಾ) ಕ್ಕೆ ಶ್ರೀ ರಾಘವೇಂದ್ರರ ಪೂರ್ವಾಶ್ರಮದಲ್ಲಿನ (ಶ್ರೀಮಹಾಭಾಷ್ಯ ವೇಂಕಟನಾಥ) ಅಣುಮಧ್ವ ವಿಜಯವ್ಯಾಖ್ಯಾನ (ಗೂಢಭಾವ ಪ್ರಕಾಶಿಕಾ) ವಿರುವುದು ವಿಶೇಷ.

589 ಶ್ಲೋಕಗಳ ಶ್ರೀ ರಾಘವೇಂದ್ರವಿಜಯ. ಅದೊಂದು ಅದ್ಭುತ ಖಜಾನೆ ! ಇಂದಿಗೂ ಇತಿಹಾಸ ಪ್ರಿಯರಿಗೆ ವಿಪುಲ ಮಾಹಿತಿಗಳು ಸಿಗುತ್ತವೆ. (ಶ್ರೀ ಸುಮಧ್ವ ವಿಜಯ 1008 ಶ್ಲೋಕಗಳು).



ಶ್ರೀ ರಾಯರ ಗ್ರಂಥಗಳ ರಚನೆಯ ಪ್ರಯೋಜನವನ್ನು ಬಹುವಾಗಿ ಅವರ ಪರಂಪರೆಯಲ್ಲಿ ಮುಂದೆ ಬರುವ ಶ್ರೀಸುಮತೀಂದ್ರರು ಪಡೆಯಲಿದ್ದಾರೆಂದು ಮುಂದಾಗಿಯೇ ಶ್ರೀ ರಾಘವೇಂದ್ರವಿಜಯ ದಾಖಲಿಸುತ್ತದೆ.

ದಶಾವತಾರಗಳು, ತೀರ್ಥಯಾತ್ರೆ, ಋತುಗಳ ವರ್ಣನೆ, ಬಾಲ್ಯ ಜೀವನದ ವಿವರ, ವಾದಿ ದಿಗ್ವಿಜಯ ವಾಕ್ಯಾರ್ಥ, ಪೂಜಾದಿಗಳ ವರ್ಣನೆ, ಪ್ರವಚನದ ವೈಶಿಷ್ಟ್ಯ, ಗ್ರಂಥ ರಚನೆ - ಈ ಸಂಗತಿಗಳು ಉಭಯ ಕಾವ್ಯಗಳಲ್ಲಿ ಸೊಗಸಾಗಿ, ರಂಜನೀಯವಾಗಿ ದಾಖಲಾಗಿರುವುದು ಖುಷಿ ಕೊಡುತ್ತದೆ.

ಒಟ್ಟಾರೆಯಾಗಿ ಹೇಳುವುದಾದರೆ ಶ್ರೀ ರಾಘವೇಂದ್ರವಿಜಯ ಶ್ರೀ ರಾಯರ ಮಹಿಮೆಗಳನ್ನು ಸಾರುವ ಪ್ರಪ್ರಥಮ ಐತಿಹಾಸಿಕ ಶ್ರೀ ರಾಯರ ಸ್ತೋತ್ರ, ಶ್ರೀ ಯೋಗೀಂದ್ರರು ರಚಿಸಿರುವ ಶ್ಲೋಕಗಳು, ಶ್ರೀವಾದೀಂದ್ರರ ಗುರುಗುಣಸ್ತವನ, ಶ್ರೀ ಗುರುಜಗನ್ನಾಥದಾಸರ ಶ್ರೀರಾಯರ ಕುರಿತಾದ ಕೃತಿಗಳು, ಶ್ರೀಕೃಷ್ಣಾವಧೂತರ ಶ್ರೀ ರಾಘವೇಂದ್ರರ ಕುರಿತಾದ ರಚನೆಗಳು ಇವೆಲ್ಲಕ್ಕೂ ಪೂರೈದ್ದು ಶ್ರೀ ರಾಘವೇಂದ್ರ ವಿಜಯ. ಕನ್ನಡದಲ್ಲಿ ಸೊಗಸಾದ ಅನುವಾದಗಳು ಬಂದು ಹೋಗಿವೆ. ಆಂಗ್ಲ ಭಾಷೆಯಲ್ಲಿ ಶ್ರೀ ಜಿ. ಬಿ. ಜೋಷಿ ಎನ್ನುವವರು 1960-70ರ ದಶಕದಲ್ಲಿ ತಮ್ಮ ಅನುವಾದದೊಂದಿಗೆ ಹೊರ ಪ್ರಪಂಚಕ್ಕೆ ಶ್ರೀ ರಾಯರ ಮಹಿಮೆ ತಿಳಿಸುವ ಪ್ರಯತ್ನ ಮಾಡಿದ್ದರು. ಸ್ಪಷ್ಟವಾಗಿ - ಸುಂದರವಾಗಿ - ಜಾಗತಿಕ ಪ್ರಪಂಚ ಒಪ್ಪಿಕೊಂಡಿರುವ ಇಂಗ್ಲೀಷ್‌ನಲ್ಲಿ ಪ್ರಸ್ತುತ ಶೈಲಿಯಲ್ಲಿ ಹೇಳುವ ಕಾರ್ಯ ಬಾಕಿ ಉಳಿದಿತ್ತು ಎಂದೆನಿಸುತ್ತದೆ. ಈ ಕೊರತೆಯನ್ನು ನೀಗಿಸಿ ನಮ್ಮನ್ನು ಖುಷಿ ಪಡಿಸಿದವರು ಹುಲಿ. ವೇ. ಪವಮಾನಾಚಾರ್ಯರು.

ಗುರುಚರಿತೆಯನ್ನು ಅಂದವಾಗಿ ಆಂಗ್ಲಭಾಷೆಗೆ ಆಚಾರ್ಯರು ಅನುವಾದ ಮಾಡಿದಾಗ ದೇಶದ ಅನೇಕ ನ್ಯಾಯಾಧೀಶರು, ವಿದ್ವಾಂಸರು, ಅಧ್ಯಯನಶೀಲರು, ಖ್ಯಾತ ಸಾಫ್ಟ್‌ವೇರ್ ಉದ್ಯಮಿದಾರರು ಹಾಗೂ ವಿಶೇಷವಾಗಿ ಯುವ ಜನತೆ ತೆರೆದ ಹೃದಯದಿಂದ ಸ್ವಾಗತಿಸಿದರು. ಕನ್ನಡ-ಸಂಸ್ಕೃತ ಬಾರದವರು ಪರಂಪರೆಯ ಬಗೆ ವಿಶದವಾಗಿ ತಿಳಿದುಕೊಳ್ಳುವಂತಾಯಿತು. ಅದು ಇನ್ನೂ ಅನೇಕ ಮುದ್ರಣಗಳನ್ನು ಬಯಸುತ್ತಿದೆ.



ಕೇವಲ ಐದು ತಿಂಗಳಲ್ಲಿ ನಾವೆಲ್ಲಾ ಪ್ರೀತಿಪೂರ್ವಕ ಒತ್ತಾಯ ಪೂರ್ವಕ ಮಾಡಿದ ಕೃತಿಯನ್ನು ತಂದುಕೊಟ್ಟಿದ್ದಾರೆ. ನಮ್ಮ ನಿರೀಕ್ಷೆಗೆ ಮೀರಿ ಕೃತಿ ಇಷ್ಟವಾಗುತ್ತಿದೆ. ಇಷ್ಟು ಬೇಗ ಇಂತಹ ಮಹಾನ್ ಕೃತಿಯೊಂದು ಆಂಗ್ಲ ಪರದೆಯಲ್ಲಿ ಬರಲಿಕ್ಕೆ ಸಾಧ್ಯವಾದದ್ದು ಆಚಾರ್ಯರ ತನ್ಮಯತೆ. ಶ್ರೀಪವಮಾನಾಚಾರ್ಯರು ಸ್ವತಃ ಅನುಭವಿಸಿಕೊಂಡು ಬರೆದರು. ಸಿಕ್ಕಾಗಲೆಲ್ಲಾ ಭಾವುಕರಾಗಿಬಿಡುತ್ತಿದ್ದರು. ಎಂತಹಾ ಕಾವ್ಯ! ಇದನ್ನು ಹೊರತರುವ ಯೋಗ್ಯತೆ ನನಗಿಲ್ಲ. ಶ್ರೀರಾಯರೇ ನಿಂತು ಇದನ್ನು ಮಾಡಿಸುತ್ತಿದ್ದಾರೆ ಎಂದು ವಿನಯ ತುಂಬಿ ಉದ್ಗಾರ ಮಾಡುತ್ತಿದ್ದರು.

ಶ್ರೀಮನ್ ಮಧ್ವಾಚಾರ್ಯರಿಂದ 38 ನೇ ಪೀಠಾಧಿಪತಿಗಳಾದ ಶ್ರೀ ರಾಘವೇಂದ್ರತೀರ್ಥ ಗುರುಸಾರ್ವಭೌಮರಿಂದ 22ನೇ ಪೀಠಾಧಿಪತಿಗಳಾದ ಮಹಾತಪಸ್ವಿಗಳೂ, ಸದಾಚಾರನಿಷ್ಠರೂ ಆದ ಪರಮಪೂಜ್ಯ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ 1008 ಸುಯತೀಂದ್ರತೀರ್ಥ ಶ್ರೀಪಾದಂಗಳವರು ಈ ಕೃತಿ ಬರಲು ಕಾರಣರಾಗಿದ್ದಾರೆ. ಅವರ ಚರಣ ಕಮಲಗಳಿಗೆ ಅನಂತಾನಂತ ಪ್ರಣಾಮಗಳು.

ವಿಶೇಷವೆಂದರೆ ಕುಂಭಕೋಣಂ - ತಂಜಾವೂರು - ಶ್ರೀರಂಗಂ ಮುಂತಾದ ಕ್ಷೇತ್ರಗಳಿಗೆಲ್ಲಾ ಪರಮಪೂಜ್ಯ ಶ್ರೀಪಾದರು ಪವಮಾನಾಚಾರ್ಯರನ್ನು ಜೊತೆ-ಜೊತೆಯಾಗಿ ಕರೆದುಕೊಂಡು ಹೋಗಿ ಪರಂಪರಾಗತ ಆಖ್ಯಾಯಿಕೆಗಳನ್ನು, ಐತಿಹಾಸಿಕ ಸಂಗತಿಗಳನ್ನು ಸ್ವತಃ ತಾವೇ ಉಪದೇಶಿಸಿದ್ದಾರೆ. ಹೀಗಾಗಿ ಅನುವಾದ 'ದಲ್ಲಿ 'ವಿಶೇಷತೆ' ಇದೆ.

ಚಿತ್ರದುರ್ಗಕ್ಕೂ ಶ್ರೀಮಠಕ್ಕೂ ಅವಿನಾಭಾವ ಸಂಬಂಧವಿದೆ. ಶ್ರೀಸುವ್ರತೀಂದ್ರರು - ಶ್ರೀ ಹುಲಿ ಹನುಮಂತಾಚಾರ್ಯರು, ಶ್ರೀ ಹುಲಿ ವೇದವ್ಯಾಸಾಚಾರ್ಯರು - ಶ್ರೀ ಹುಲಿಕುಂಟಾಚಾರ್ಯರು ಇವರೆಲ್ಲಾ ಆ ದುರ್ಗದ ಹುಲಿಗಳೇ !

ಹುಲಿ. ವೇದವ್ಯಾಸಾಚಾರ್ಯರಂಥ ಮತ್ತೊಬ್ಬ ಅದ್ಭುತ ವ್ಯಕ್ತಿಯನ್ನು ನಾವು ಇನ್ನೂ ಕಂಡಿಲ್ಲ. ಸೂರ್ಯ, ಚಂದ್ರರಿರುವವರಿಗೆ ಸಂಸ್ಥಾನ ಹೇಗೆ ರಾರಾಜಿಸುತ್ತದೆಯೋ ಹಾಗೆ ಶ್ರೀಮಠದ 'ಇತಿಹಾಸ ಪುರುಷ' ಕೂಡ. ಇಂತಹ 'ಗಣಿ'ಯ ಮಣಿಗಳಲ್ಲಿ ಆಚಾರ್ಯರೂ ಒಬ್ಬರು. ಹುಲಿಯ ಹೊಟ್ಟೆಯಲ್ಲಿ ಹುಲಿ ತಾನೇ ಹುಟ್ಟಲು ಸಾಧ್ಯ !



ಪ್ರವಾಹ ಓಡಿಸಿ ಅಭಿವೃದ್ಧಿ ಪ್ರವಾಹ ಹರಿಸಿದ ಭಗೀರಥ ಚಿರಂಜೀವಿ ಸುಯಮಿಂದ್ರಾಚಾರ್ಯ. ಈ ಕೃತಿಯ 'ಅವರಣ'ದಲ್ಲಿ ಅವರ ಪಾತ್ರವೂ ಇದೆ. ಅವರಿಗೂ ಅಭಿನಂದನೆಗಳು.

ಮಂತ್ರಾಲಯ ಶ್ರೀಮಠದ ಶ್ರೀಗುರುಸಾರ್ವಭೌಮ ವಿದ್ಯಾಪೀಠದ ಉಪಕುಲಪತಿಗಳಾದ ಡಾ|| ವಾದಿರಾಜಾಚಾರ್ಯ ಪಂಚಮುಖಿಯವರಿಗೆ ಮತ್ತೊಬ್ಬ ವಾದಿರಾಜಾಚಾರ್ಯರಾದ ಪ್ರಶಂಸನೀಯ ಪ್ರಾಂಶುಪಾಲರಿಗೂ, ಅಧ್ಯಾಪಕ ಮಿತ್ರರಿಗೂ ಅಭಿನಂದನೆಗಳು.

ವಾಣಿ ಪ್ರೆಸ್‌ನ ಎಲ್ಲರೂ ಈ 'ಗೀರ್ವಾಣವಾಣಿ'ಯ ಸೇವೆ ಮಾಡಿದ್ದಾರೆ. ವಂದನೆಗಳು.

ಓದುಗರಿಗೆ ಭುವನಗಿರಿ To ಮಂತ್ರಾಲಯ ವೇಗದೂತ ಸಿದ್ಧವಾಗಿದೆ. ಪಠಣ ಪ್ರಯಾಣ ಶುಭವಾಗಲಿ.

ರಾಜಾ. ಎಸ್. ರಾಜಾಗೋಪಾಲಾಚಾರ್ಯ
ಆಪ್ತಕಾರ್ಯದರ್ಶಿಗಳು



TRANSLATOR'S NOTE

The epic "Sri Raghavendra Vijayam" is a poetical masterpiece composed by Sri Narayanacharya, the poorvashrama nephew of Sri Raghavendra, wherein the author has dealt with the illustrious biography of that greatest saint of India and his noble feats. The poet has also rendered beautiful descriptions of the nature, the rivers, the Ruthus and also of many sacred places, in this epic.

I had an intense desire to translate this great epic to English for a long time, but I could not venture to take up this onerous task for I knew my limitations. An interesting piece of conversation as written in this great literary work comes to my mind in this regard. When Sri Sudheendratheertha disclosed his desire to Venkatanathacharya to see him as his successor in the throne of Mahasamsthana, the latter replied that the very thought was quite analogous with the foolish adventure of one who dares crossing a sea with a load on his back, when he had not even seen a sea. This effort of mine is quite similar to this. But somehow I have dared to take up this task with my belief that the blessings of Sri Raghavendra would definitely guide me through this venture.

His Holiness Sri Suyatheendratheertha Swamiji, the peethadhipathi of Sri Raghavendra Swamy Mutt



has graciously blessed me with his scholarly foreword for this book. I reverentially place my head at his lotus feet. Sri Raja S. Rajagopalacharya who has been a source of strength for me throughout my career in writing has obliged me with his Chintana-Manthana for this book. I fail if I do not remain ever grateful to him for his sincere act of continuous support and encouragement. I also owe my gratitude to my affectionate friend Sri S. Ramaswamy who with his rich knowledge of English has guided me with valuable inputs in the accomplishment of this divine task. My heartfelt gratitude to Sri S. N. Suyameendracharya, additional Apthakaryadarshi to His Holiness Sri Suyatheendratheertha Swamiji, who has been kind enough to publish this book through Sri Raghavendra Swamy Mutt, Mantralayam.

I could not have accomplished this task of translation with my limited knowledge in Sanskrit without the aid of valuable references from the two Kannada versions of "Sri Raghavendra Vijayam", one authored by Sri Raja S. Pavamanacharya and Dr. A. R. Panchamukhi and the other one authored by Vidwan Late Sri S. V. Bheema Bhat. My sincere thanks to these scholars and also to Sri Krishnamurthy, the son of Sri Bheema Bhat.

My entire family which has stood behind me in my endeavour as usual deserves my sincere thanks.



The book could not have come out so neatly without the active co-operation of Sri A. G. Suvratheendra, proprietor of Vani Press, Mysore, his son Chi A. Srinivasa and Chi. Raghavendra K. Ritti who has designed a beautiful cover page for the book and also of the staff of the press. I sincerely thank them for their excellent job.

I dedicate this book to the memory of Sri Suvratheendratheertha, the previous peethadhipathi of Sri Raghavendra Swamy Mutt and my father Late Dr. Huli K. Vedavyasacharya.

I sincerely appeal to the learned readers to receive my book ignoring possible errors by way of "Hamsa - Ksheera Nyaya".

Finally, I pray Sri Raghavendra Swamiji to bless and bestow everybody with knowledge - devotion - renunciation:

Date : 27/04/2013
Mysore

Huli V. Pavamanacharya



CANTO - I

The author of this epic is Sri Narayanacharya, the nephew of Sri Raghavendra Swamiji in his poorva-shrama. He has begun his composition with his prayers to Lord Sri Krishna and Lord Sri Lakshmi Narasimha.

श्रीमल्लक्ष्मीनृसिंहस्य श्रियं दिशतु मे नखः ।

स्वभकाभीष्टदानाय समुपात्तदशाकृतेः ॥१॥

Let the claws of Lord Sri Narasimha who has taken ten different incarnations for the purpose of bestowing the deserving men and women who are devoted to Him with the four objects of a soul viz Dharma – Artha – Kama – Moksha bless me with prosperity.



वस्तु स्तुतं सुरस्तोमैरस्तु शस्तं मया स्तुतम् ।

सस्तुहस्तं प्रस्तुताय श्रुतिमस्तकविश्रुतम्

॥२॥

I extol and pray Lord Sri Krishna who is crawling holding butter in one hand and who is expounded by the Vedas and Brahmameemamsa and whom Sri Lakshmi and all the devatas eulogise constantly, to bestow his blessings on me in the onerous task of successful completion of this literary work.

श्रीमदानंदतीर्थेदुभासनं मम मानसे ।

आशासे साधुशब्दार्थसरिदीशाभिवृद्धये

॥३॥

The sea swells at the sight of full moon rising. Likewise I wish that refined and meaningful rhetoric words which inspire me to complete the noble task of writing this literary work flash on my mind at the reminiscence of Sri Madhwacharya who is the embodiment of great erudition and a treasure of complete knowledge.

श्रीराघवेंद्ररत्नानां रसनारंगनर्तकी ।

शब्दांबुधिशरज्योत्स्ना शरणं मम शारदा

॥४॥

The tongue of Sri Raghavendra on whose face the resplendence of a gem is constantly manifested serves as the stage for Sri Vidyadevi to performs dance, where she merrily dances and transform into meaningful and resourceful words resulting from the discourses and commentaries by the great saint. Let that Sri Vidyadevi infuse me with waves of meaningful words as the moon light of an autumn swells the ocean.



कठिनापि कविश्लाघ्या त्रैविक्रमसरस्वती ।

सुवर्णयोगसंदृश्या वश वज्रमणिर्यथा

॥५॥

Diamond though very hard gets appreciation from the experts when they scrutinise the gold ornaments studded with diamonds. Only then one can appraise it. Likewise, though the points of view of Trivikrama-pandithacharya in his literary masterpieces like Ushaharna, Harivayustuti, Vishnustuti, Tattvadeepa and others cannot be easily apprehended, those views receive adoration from the scholarly poets as they are composed with rhetoric and rhyming words. Let those words inspire me in my task of writing this book.

वाणीपाणितलासक्तवीणारवविडंबिनी ।

नानाप्रबंधचतुरा भाति नारायणार्यगीः

॥६॥

The words of Narayanapanditacharya which are dexterously glowing in his literary gems in different genres like Sri Sumadhwavijaya, Sangraha Ramayana, Shubodaya, Parijataharana and others resemble the mellifluous sound of the veena adorning the hands of Sri Vidyadevi.

वृंदारवनमंदारमकरंदसहोदरी ।

विश्रुता विजयं दद्यात् व्यासतीर्थार्यभारती

॥७॥

The words of Sri Vyasaraja which are splendidly shining like a coral tree in the garden of the doctrine of Sri Madhwacharya taste very sweet like the sap of flowers in the coral tree of the devathas. Let those words bring me success prays the author.



व्याससूत्रपदार्थोपन्यासमाकण्य मान्यपि ।

व्यासराजस्य भजते दासतां को न कोविदः ॥८॥

Any scholar though full of pride and egoism is sure to go into a state of ecstasy when he listens to and ruminates the views expressed by Sri Vyasaraaja in 'Chandrika', his magnum opus while explicating the incomprehensible meanings of Sri Vedavyasa's Brahmasutras. All such scholars are sure to eschew their pride and become the disciples of the great saint.

चतुष्ष्टिकलाविद्याजुषे विद्वन्महोमुषे ।

जर्याद्रज्योतिषे कुर्या वंदनानि यशोजुषे ॥९॥

I reverentially pay my obeisance to the scholarly radiance of Sri Vijayeendra Theertha who is well versed in all the Sixty four arts and who has his fame spread all over for his sagacity in destroying the lustre of the rival scholars in disputations.

सुधीन्द्रयोगिनं सेवे साधुसात्कृतसंपदम् ।

सगद्यपद्यनिर्माणविद्यायाः परमं पदम् ॥१०॥

I adore with profound devotion Sri Sudheendra Theertha who has his affluence distributed amongst the virtuous and who is in the forefront of the group of scholars by virtue of his extraordinary competence in writing scholarly literary works whether in the form of prose or poetry.

श्रीमतो राघवेंद्रस्य नमामि पदपंकजे ।

कामिताशेषकल्याणकलनाकल्पपादपौ ॥११॥



All the wishes like marriage, children, pristine devotion, profound knowledge, oratory skill, robust health, etc of those will get fulfilled if they surrender before the lotus feet for Sri Raghavendra theertha who is the embodiment of virtues such as Jnana (Knowledge)– Bhakti (Devotion) – Vairagya (Rennciation). I reverentially bow my head at those sacred feet which are like Kalapavruksha in fulfilling one's wishes.

मुहुः स्मारितवाल्मीकिं पुनस्तं नौमि देशिकम् ।

यो विस्तीर्णां रामकथां स्वग्धराभिः समग्रहीत् ॥१२॥

I once again extol Sri Raghavendra who in his Ramacharitramanjari has compendiously abridged the entire story of Valmiki Ramayana as narrated by Sri Madhwacharaya in Mahabharata Tatparya Nirnaya to just eleven stanzas composed in Sragdhara Scale. The picture of Valmiki comes into one's mind whenever he reads Ramacharitramanjari just as it does when the epic of Ramayana is read.

मकोऽपि यन्नसादेन मुकुंदशयनायते ।

राजराजायते रिक्तो राघवेन्द्रं तमाश्रये ॥१३॥

Even a born dumb and deaf transforms into a fine orator like Shesha, the couch of Lord Sri Narayana, even and impecunious becomes an affluent with the blessings of Sri Raghavendra. I offer my obeisance to the lotus feet of that great Saint and pray for his blessings in composing this poetry.

प्रसाद्य नरपंचास्यं प्राप्तं वैदुष्यमद्भुतम् ।

येन लक्ष्मीनृसिंहेन तातपादं तमाश्रये ॥ १४॥



I offer my respects to my father Sri Lakshmi-narasimhacharya who has attained great scholarship by his act of pleasing Lord Sri Lakshmi Narasimha with his worship and meditation.

प्राप्तान्यनुतिपापौघरसनां पावयाम्यहम् ।

गुर्वर्तयामि भगवत्स्तुतिगंगांबुमज्जानात् ॥ १५ ॥

I may be guilty of committing sin of heaping praises on ordinary people driven by my greed. Now I will sanctify my defiled tongue by taking a dip in the Ganges of adulation of Lord Sri Moolaramachandra indwelling in the lotus heart of Sri Raghavendra.

कलये कवनं किञ्चित् कवीनां सहवासतः ।

सहकारदु (पाटीरगिरि) सान्निध्यान्निबदुरिव सौरभम् ॥ १६ ॥

A mango tree yields sweet and fragrant fruits. A sandalwood tree which grows abundantly in the vicinity of Malayaparvata spreads a pleasant aroma all over. A neem tree grown near a mango tree or a sandalwood tree though bitter and odourless also generates a sweet fragrance by virtue of its proximity with those trees. Likewise though I am not competent enough to write poetry, I will take up the task of composing this poetry albeit average by all standards by virtue of my association with some learned poets.

(Though the author is a great poet, he has made this statement just for condemnation of self egoism).

दृष्टं गुरुप्रसदनमदृष्टं च फलं कृतेः ।

यथा स्विष्टकृतो ब्रह्मसूत्राद्यप्रणवस्य च ॥ १७ ॥



The result of स्विष्टकृत homa is perceptible whereas that of ॐ at the beginning of Brahmasutras is imperceptible. But this poetry of mine has the privilege of having both perceptible and imperceptible effects in the form of the blessings of Sri Raghavendra and also in the form of salvation through the grace of Lord Sri Hari.

श्रेयांसि श्रयते को वा प्रसादेन विना गुरोः ।

कैवल्यमिव गोविंदकारुण्येन विना जनाः ॥१८॥

Is it possible for one to achieve salvation without getting the kind blessings of Lord Sri Govinda who is expounded by the Vedas and Puranas? Likewise, one cannot achieve पुरुषार्थ (four objects of the soul) without getting the blessings of guru.

कविताफलमन्यत्किं गुरुणां गुणवर्णनात् ।

अपवर्गं विनान्यत्किं ब्रह्माजिज्ञासने फलम् ॥१९॥

Exploration of thoughts about Brahman results in His blessings and enables one to achieve intuitive knowledge which finally leads him to the path of salvation. A competent poet therefore should employ his talent in extolling the virtues of guru. Then only his effort becomes fruitful.

गुरुपादरजस्संगात् विमलं कवनं मम ।

कलुषं वारि कतकरजसा किं न निर्मलम् ॥२०॥

Does not the muddy water turns crystal clear when treated with clearing nut powder? Similarly, though



my composition might not be blemishless because of human errors, it gets sanctified by virtue of its contact with the sacred dust of the lotus feet of guru Sri Raghavendra.

रमणीयापि कविता न हृद्या यद्यसत्परा ।

निसर्गमधुरा दुष्टजिह्वासत्केव शर्करा

॥२१॥

The tongue of a person suffering from ailments such as bile feels the taste of sweet sugar as bitter. Likewise a poetry composed in glorification of a vicious leader cannot be fascinating even though it is grammatically rich and comprises rhetorical expressions and romantic sentiments.

अभव्यमपि मे काव्यं सेव्यं गुरुगुणाश्रयम् ।

घनाघनगतं वारि यथा लवणवारिधेः

॥२२॥

Though sea water is saline, it loses its salinity and tastes sweet when it gets transformed into clouds and pours down as rain. Similarly though my poetry may lack rhetoric sentiments and proficiency, it certainly deserves wide acceptance as it is composed in laudation of the great guru.

अदोषाध्यगुणेत्युक्तिस्त्यक्तुं युक्तं न मे बुधैः ।

पतिव्रतागुणेन्येव पत्या किं त्यजते प्रिया

॥२३॥

A husband would never discard his loving wife who possesses a character of chastity even if she lacks smartness and pulchritude. Likewise it is unfair on the part of the virtuous scholars to ignore this composition



of mine even though its portrayal lacks in rhetoric' expressions, because it is blemishless as it eulogises the virtues of the great guru.

अदोषं गुणवद्दृश्यं सर्वैः सर्वार्थदायकम् ।

परं ब्रह्मेव यत्काव्यं श्रुत्युक्तं तत्तु दुर्लभम् ॥२४॥

It is very difficult for one to apprehend Parabrahman who is free from all defects; who is attributed with infinite qualities and characteristics like "सत्यं ज्ञानमनन्तं ब्रह्म" etc; who is understood perceptibly by the enlightened; who bestows the deserving with all the four objects of a soul; whom the Vedas expound. Similarly one finds it hard to come across a composition which is blemishless, which comprises all the distinctive features of a good poetry, which deserves to be read by all the non envious men of scholarship and which is acclaimed even by the Vedas. But this poetry of mine deserves wide acceptance as it has become blemishless with the blessings of Lord Sri Hari-Vayu-Guru.

काव्ये गवेषते कश्चिदोषमेव गुणं परः ।

पिचुमदं यथा काकः पिकश्चूतलतां यथा ॥२५॥

A wicked crow goes in search of bitter neem shoot and fruit whereas a cuckoo relishes the sweetness of mango shoot true to their natures. Similarly a censorious looks for defects in a poetry whereas one who is endowed with an aesthetic sense enjoys its characteristic features. It is the inherent quality of the censorious to always look for faults whereas the virtuos



always recognise good qualities. Therefore my composition will lose not even a shred of its sheen if one who is wicked tries to find fault in it.

अस्मदुरुणामाधिक्यं कविः कोवानुवर्णयेत् ।

तथापि तत्प्रसादेन भक्त्या किञ्चिद्वदाम्यहम् ॥१२६॥

My Guru Sri Raghavendra is a treasure of virtues like knowledge, devotion, renunciation, absorption in prayer and meditation. Nobody is competent enough to elaborate on these virtues. Nevertheless, I will try to give a brief description of his distinguished qualities with his blessings and also by drawing strength and inspiration from my profound devotion in him.

देवानामिव देवेन्द्रो यो दत्त इव योगिनाम् ।

दुग्धाब्धिरिव सिंधूनां गुरुणामिव पूर्णधीः ॥१२७॥

Guru Sri Raghavendra is coruscating like Devendra amidst devatas, shining brilliantly like Dattatreya in the midst of the ascetics, sparking like the sea of milk amongst the oceans. His scholarship of high erudition compares well with that of Sri Anandatheertha, the omniscient whose knowledge stands out as the most superior amongst the knowledge of all Paramahamsas. My mind always concentrates on deliberating the divine prowess of such a great saint.

तिग्मांशुरिव तेजस्वी शीतांशुरिव शीतलः ।

यस्मिंधुरिव गंभीरो धराधर इव स्थिरः ॥१२८॥

Guru Sri Raghavendra has the resplendence of the sun manifested on his face; he is calm and composed



like the coolness of the moon; his majesty resembles that of the ocean; his steadfastness compares well with that of the mountain. I am yearning to extol the saint of such greatness.

शारदायाः दयामेव शास्त्राणां परिशीलने ।

विविधग्रंथकरणे योऽसहायः समाश्रितः

॥ २९ ॥

Sri Raghavendra is well versed in all the shastras like Tarka, Vyakarana, Meemamsa, Vedanta and others. He has written scholarly books in the form of glosses commentaries and condemnations with the lone blessings of Sri Vidya Lakshmi without taking recourse to guidance from others. My mind is always concentrated on the thoughts about the Guru of such greatness.

वेदव्रजावनोद्युक्तं विद्यादेवी विलोक्य यम् ।

व्यस्मद् बहुरूपेण तपस्यन्तं समीरणम्

॥ ३० ॥

Sri Bharathidevi who observed Sri Raghavendra engaged in protecting the Vedas by writing scholarly literary works and imparting knowledge of Shastras to his disciples appeared like forgetting her consort Sri Vayudeva who was absorbed in penance in three crore different forms.

Pleased by the action of protection of the Vedas by Sri Raghavendra in whom rests the special avasha of Sri Vayudeva, Sri Bharathidevi determined to continuously bestow her blessings on him by staying constantly with him. This is the intended meaning of this stanza.



कलिकालकलालूनमूलजालकलालता ।

यद्वागमृतसेकेन पुनः संजातपल्लवा

॥ ३१ ॥

The roots of knowledge of the Vedas and other Shastras had remained severed as a result of the influence of Kaliyuga. But the scholarly literary works and the sprinkle of ambrosia in the form of the words of Sri Raghavendra enabled those roots of knowledge to sprout again as the real sprinkle of ambrosia does for the severed roots of a plant. Thus Sri Raghavendra who brought back the roots of Knowledge to life bestowed his blessings on the virtuous by imparting knowledge to them.

ललादरेखादंभेन बिरुदाक्षरशालिनः ।

जयस्तंभयिया यस्य प्रतिधीराः पराजिताः (पलायिताः) ॥ ३२ ॥

Many scholars who ventured to confront Sri Raghavendra in disputations were defeated (fled from the place) as they could not contend with his dexterity in debating. This resulted in a sense of astonishment and disbelief in them which was apparent in the form of wrinkles on their foreheads. Those wrinkles appeared to proclaim the fact that those scholars were defeated by Sri Raghavendra. When they returned to their places with those wrinkles still on their foreheads, they appeared like victory columns erected all over to spread the message of Sri Raghavendra's triumph over them.

श्रोतृणां श्रवणान्यासन् यद्वागमृतसेवया ।

निन्यानि तदयोग्यत्वान्न तथा हींद्रियांतरम्

॥ ३३ ॥



The ears of those who regularly listens to the ambrosial discourses of Sri Raghavendra have attained perpetuity whereas the other organs such as eyes, nose, etc., which does not enjoy such privilege have failed to achieve eternity. This confirmed the fact that the words of Sri Raghavendra serve as ambrosia for those who have the privilege of constantly listening to them.

प्रतीपविद्वत्पाथोद्धिमथलोत्सनवचुंचुना ।

वादमंदरशैलेन येनावापि यशोऽमृतम्

॥३४॥

The antagonists of Sri Raghavendra in disputations are like oceans. Debating with those antagonists, Sri Raghavendra churned them with the Mandara parvatha of his points of view just like the suras and asuras churning the ocean with the real Mandara parvatha. If the churning by them produced ambrosia, Sri Raghavendra had his fame spread to all the corners for his dexterity in debating.

हिरव्यगर्भमूर्तिस्थ पुरुषस्येव यद्यशः ।

ततो बहिः प्रसृमरं राजते रौप्यसंपुटम्

॥ ३५॥

The universe is the body of Chathurmuka Brahma, wherein Lord Sri Hari pervades. These dazzling fame of Sri Raghavendra which has spread even outside the universe is glittering like a silver case with the Lord within it.

Or

The dazzling fame of Sri Raghavendra which has spread even outside the sacred Saligrama wherein Lord



Sri Hari pervades is glittering like a silver case in which the Saligrama is kept.

गुरुराद्यः स्वसिद्धांतप्रतिष्ठापनपंडितम् ।

श्रुत्वाऽयं व्यासनिकटे निश्चितं इव वर्तते ॥ ३६ ॥

Sri Madhwacharya, the great guru has full faith in Sri Raghavendra's competence in substantiating his philosophy of dualism. Therefore he has decided to stay with Lord Sri Vedavyasa without entertaining any anxious thoughts.

गोपायति दृढं यस्मिन्नवनीदेवताकुलम् ।

शयानः शेषशय्यायां निद्रातीव हरिश्चिरम् ॥ ३७ ॥

All the brahmins were being well protected by Sri Raghavendra. Hence Lord Sri Narayana appeared as if he is sleeping leisurely on his couch of Sesha in Shewtadweepa assigning his task of protection of the world to Sri Raghavendra.

पदे पदे प्रपन्नानां संपदः स्मृतिसंभवे (स्मृतिसंभवाः) ।

परीभावप्रदे यस्मिन् शैले शेते नु शंकरः ॥ ३८ ॥

Sri Raghavendra blesses those who surrender at his lotus feet with wealth if they just chant his name. Then those who worship him constantly are sure to be blessed with opulence more than what Shiva, the bestower of wealth would have bestowed. As a result of this, it appears as if Shiva having felt offended is sleeping in Rajatadri in resentment.



व्याख्यां प्रख्याप्य विख्यातौ संख्यावत्सु यदीरिताम् ।

सुरलोके सुरगुरुः पाताले फणिनां पतिः ॥ ३९॥

Brihaspathyacharya and Sesha, the king of snakes earned fame as great scholars by imparting lessons on the points of view of Sri Raghavendra in his commentaries on Sutrashashya in conformity with the teachings of Sri Madhwacharya to their disciples at Devaloka and Pathalaloka. This establishes the fact that it was Sri Raghavendra who wrote commentaries in conformity with the views of Sri Madhwacharya whose fame has spread to all the three lokas.

चित्ते चेन्मृदुता शिरीषसदृशे हैय्यंगवीनं शिला

गांभीर्यं यदि यस्य सौधुरदधिः शास्त्रेषुऽचेत् पांडिती ।

आचार्यो विबुदेशितुः कलयते विद्यार्थितामादरात्

औदार्यं यदि कल्पपादपमुखाः संभावयन्तेऽर्थिताम् ॥ ४०॥

Ghee is known for its softness. But when viewed in comparison with the softness of Sri Raghavendra's mind which is like that of Shireesha flower, fresh ghee looks like stone. The ocean reputed for its majesty looks like a well before the majesty of Sri Raghavendra. If Brihaspathyacharya, the guru of Devendra thinks about the erudite scholarship of Sri Raghavendra, he would yearn to become the disciple of the saint out of admiration for his scholarship. The thought about Sri Raghavendra's magnanimity makes one to feel that the five trees of heaven – Mandara, Parijatha, Santana, Kalpavruksha, Chandana as well as Kamadhenu and



Chintamani which fulfil the wishes of the suppliants would like to pray Sri Raghavendra to fulfil the wishes of those suppliants. This is how the poet has extolled the kindness, majesty, erudition and magnanimity of Sri Raghavendra.

तस्मान्महामहीम्नेऽस्मै मनः स्पृहयते मम ।

तद्गौरवेण मत्काव्यमंगीकुर्वतु सज्जनाः

॥ ४१ ॥

It is my earnest desire to praise my guru of such virtues. I wish that all the men and women of moral excellence out of their reverence for Sri Raghavendra and also taking into account the significance of this poetry accept my composition wherein I have given a detailed account of the divine prowess of the great guru.

श्रीमत्कश्यपवंशवार्धिशाशिनः षड्दर्शिनीपल्लभ-

श्रीलक्ष्मीनरसिंहवित्तविदुषः श्रीवेंकटांबामणोः (गौ) ।

जातेनार्यदयासुधामयगिरा नारायणेनोदिते

काव्ये चारुणि राघवेंद्रविजये सर्गो विभात्यादिमः ॥ ४२ ॥

Thus concludes the first canto of the epic "Sri Raghavendravijaya" enchanting with ambrosial words composed by Narayanacharaya with the blessings of his father. Narayanacharya who had his education from his father was the son of the couple Venkatamba and Lakshminarasimhacharya who was an erudite scholar in all the six Shastras and who was born and shone like a moon in the ocean of Kashyapagothra named after that virtuous and scholarly sage Kashyapa.



English translation of the first canto of the epic "Sri Raghavendravidyaya" composed by Sri Narayanacharya concluded.



आध्यात्म्यं तत्रैव निष्ठायां

व्याख्यापकं पूर्णविरचितम्

संवादप्रकारेण प्रस्तुतम्

यस्यैव विदितव्यम्

In this Canto the poet gives a brief

account of the previous incarnation of Sri

Madhwacharya who had achieved the

union of Brahman and Atman. He also deals

with the question of the nature of the

possession of the Lord of the Universe

by Mahatmas. One can also find

panegyrical description of the work

Kumaranandan which is a

characteristic of an epic

श्रीमान् स भगवान्

सर्वज्ञः सर्वशक्तिः सर्वव्यापी

सर्वभूतहितकामः सर्वलोकपालः

सर्वद्वन्द्वविनाशकः सर्वदुःखहर्त्रा

सर्वकलहप्रणशकः सर्वकलहप्रणशकः

CANTO - II

In this Canto, the poet gives a brief account of the previous incarnations of Sri Madhwacharya who had adorned the throne of Mahasamsthana. He also deals with the sequence of events that led to the possession of the idol of Sri Moolarama by Mahasamsthana. One can also find a panegyric description of the city of Kumbhakonam which is a natural characteristic of an epic.

रामावतारस्य हरेरधत्त

सेवां हनूमद्वपुषा समीरः ।

भीमात्मना यादवभूषणस्य

मध्वात्मना व्यासमुनिवभाजः ॥१॥



Sri Vayu, the 'Jeevottamna' incarnated as Hanumantha in Tretayuga and served Sri Rama who was an incarnation of Lord Sri Hari with profound devotion. Then he incarnated as Bheemasena in Dwaparayuga and devotionally served Lord Sri Krishna, another incarnation of Lord Sri Hari. In Kaliyuga, Sri Vayu in the incarnation of Sri Madhwacharya worshipped Sri Vedavyasa who was none other than Lord Sri Hari and also imparted the knowledge of true Tattva to the virtuous.

आभाष्य भाष्यं निगमांतसूत्र -

व्याख्यात्मकं पूर्णमतिर्गुरुः ।

संपादयध्वं मतसंप्रदाय -

समृद्धिमित्यादिदिशे यमीशान्

॥ २ ॥

Sri Poornaprajnacharya wrote Brahmasutra Bhashya and other literary works as commentaries on Brahmasutras in conformity with the true meaning of the Vedas. Before disappearing from this world, he summoned Sri Padmanabhatheertha and his other disciple saints and ordained them to strive for the growth and propagation of his glorious tradition by imparting his teachings to the deserving.

भाष्यामृतोत्पादकरोऽनुभाष्य -

श्रीमान् स भाष्यांतरकल्पशाखी ।

व्यासं गुरुं संश्रयते बदर्या

आनंदतीर्थाभिधदुग्धसिन्धुः

॥ ३ ॥



The churning of the ocean of milk by Suras and Asuras produced ambrosia. Goddess Sri Lakshmi manifested. Kalpavruksha, Kamadhenu and other things were also born. Likewise Sri Madhwacharya coruscated like the ocean of milk by producing the ambrosia in the form of Sutrabhashya and also by writing scholarly books analogical to the manifestation of Sri Lakshmi. Sri Madhwacharya of such greatness has devoted himself to serve and worship his guru Lord Sri Vedavyasa at Badarikashrama.

सिद्धांतसंग्रहविधौ नियुक्ते
 ष्वेतेष्वनेकव्रतिषु प्रधानः ।
 प्रेमास्पदं स्वीयगुरोः स पद्म-
 नाभार्यवर्योऽकृत दर्शनर्धिम् ॥ ४ ॥

Sri Padmanabhatheertha, the foremost among those disciples of Sri Madhwacharya who were ordained by Sri Acharya to be diligent in propagating his doctrine through teaching and discourses devoted himself assiduously in the accomplishment of this noble task.

सत्तर्कदीपा (रत्ना) वलिमत्युदारां
 सत्र्यायरत्नावलिमप्यनिन्द्याम् ।
 भाष्यानुभाष्याशयबोधहेतू
 ततान यस्तार्किकमौलिरत्नम् ॥ ५ ॥

Sri Padmanabhatheertha was instrumental in the allround growth of the doctrine of Dwaita propounded



by Sri Acharya with his scholarly commentaries on Sri Madhwacharya's Brahmasutrabhashya and Anuvyakhyana in the form of Sattarkadeepa (ratnr) vali and Sannyayaratnavali.

व्याख्यासु यः पाणिनिसुत्रभाष्य -

व्याख्यादशां व्यञ्जयति स्म साक्षात् ।

धत्तो यवन्या प्रतिपादनेन

सहस्रधा सूत्रपदाशयानाम्

॥ ६ ॥

Patanjali who was an incarnation of Sesha used to sit behind a curtain in an act of concealing the secrecy of his incarnation while interpreting the meaning of the Sutras in one thousand different ways transforming himself into Sesha having one thousand faces. Likewise, Sri Padmanabhatheertha too used to sit behind a curtain in the form of Sesha and teach his disciples by interpreting the meaning of Brahmasutras in one thousand different ways. This act of Sri Padmanabhatheertha indicated that he too was an incarnation of Sesha like the sage Patanjali was.

गुरोर्नियोगादधिगम्य राज्यं

शिष्यस्तदीयो नृहरित्रतीन्द्रः ।

गजेशकोशस्थितराममूर्ति

पूर्णप्रबोधाय समर्पयत्ताम् ॥ ७ ॥

(Ikshvaku, the son of Vaivasvata Manu performed penance invoking Chathurmukha Brahma. Brahma who was gratified by the devotion of Ikshavaku gifted



the idol of Sri Moolarama, that was being worshipped by him, to Ikshvaku. After being worshipped by the sons, grandsons and others in the lineage of Ikshvaku, that idol ultimately reached the royal treasury of Gajapathi, the king of Kalinga in Kaliyuga. At the time of Gajapathi's death, his son was still an infant. Therefore, his ministers in their quest for a suitable person to take over the reins of administration, decided to assign the job to the royal elephant. Hanging a garland to its trunk, they sent the elephant to find their person. Sri Naraharitheertha, the disciple of Sri Madhwacharya was then residing in Kalinga as ordained by his guru. The royal elephant reached the place where he was residing and garlanded him. All the ministers who witnessed the act of the royal elephant were overwhelmed with joy and unanimously chose Sri Naraharitheertha as the governor of Kalinga. Sri Naraharitheertha who was at the helm of administration of Kalinga for forty years since 1263 A.D. patronised the brahmins by defending Kalinga against the attack of Shabaras who were the enemies of that State. His paradigmatic dispensation finds mention in four stone inscriptions of the period from A.D. 1263 to A.D.1293. While leaving Kalinga he took the idol of Sri Moolarama and offered it to Sri Madhwacharya as ordained by the latter. The poet has narrated this part of the story in this stanza).

Sri Naraharitheertha, the disciple of Sri Madhwacharya was ordained by the latter to bring the idol of Sri Moolarama from the royal treasury of



Gajapathi, the king of Kalinga. Sri Naraharitheertha in compliance of the orders of his guru took the idol of Sri Moolarama from the royal treasury while leaving Kalinga after functioning as its governor for some time and offered it to Sri Madhwacharya.

सा यत्र रामप्रतिमास्ति तत्र

चतुःपुमर्थी सततं चकास्ति ।

आदिश्य चैवं गुरुणैव दत्ता-

मथार्चयत्ता (यंस्ता) मनिशं यमींद्रः (द्राः) ॥ ८ ॥

Proclaiming that the four goals of a soul viz Dharma – Artha – Kama – Moksha always exist where the idol of Sri Moolarama is worshipped, Sri Madhwacharya handed over that idol to his disciple saints. They and their successors (शिष्य-प्रशिष्य) constantly worshipped the idol.

अंतेवसंस्तस्य गुरोर्नेन (ना)

सभाजयंस्तां (यत्तां) प्रतिमां वितीर्णाम् ।

संवर्धयन्नादिमसंप्रदाय -

मन्योऽभवन्माधवसंयमींद्रः ॥ ९ ॥

Sri Madhavatheertha was the disciple of Sri Naraharitheertha. He worshipped the idol of Sri Moolarama with profound devotion and also devoted himself to the cause of the growth of Sri Acharya's doctrine and also to the task of writing literary works in the tradition set by Sri Madhwacharya, the Adiguru.



मुनेरमुष्मादनवद्यबोधात्
 कृतोपदेशः प्रतिमां च गृह्णन्
 क्षोभं विधातुं प्रतिवादिवाचा-
 मक्षोभ्यनासा मुनिराविरासीत्

॥१०॥

Sri Akshobhyatheertha who too had his education from Sri Anandattheertha and who had a perfect knowledge of the Shatras, ascended the throne of Vedantasamrajya after Sri Madhavatheertha. He got the idol of Sri Moolarama into his possession from Sri Madhavatheertha. Sri Akshobhyatheertha's birth was for the very purpose of refutation of the views of his antagonists in disputations.

दृढासिना तत्त्वमसीति वाचा
 सामर्थ्यभाजा परजीवभेदे ।
 अवैदिकार्ग्र्यं मुनिरेष विद्या-
 रण्यं शरण्यं कुद्दशां बिभेद

॥११॥

Sri Akshobhyatheertha with his scimitar 'Tattvamasi' distinguishing between Jeeva and Brahma swished off the forest of Vidyaranya who was in the forefront of the antagonists of the true meaning of the Vedas and the Upanishads and who was also the protector of those who advocated that the world was nothing but an illusion.

तल्लब्धबोधो विमतैकबाधो
 जयैकभूमिर्जयतीर्थनामा ।



व्याचष्ट पूर्णप्रमतिप्रणीतं

सर्वं प्रबंधं सरसैर्वचोभिः

॥ १२ ॥

Sri Jayatheertha who was the disciple of Sri Akshobhyatheertha had his education from his guru in all the Shastras. He had remained a thorn in the flesh for his antagonists and also specially for those scholars who advocated Mayavada by constantly refuting their points of view. None of the rival scholars of Sri Jayatheertha could put forth his arguments convincingly before the great saint. The name 'Jayatheertha' aptly suited him for he had his mind constantly absorbed in meditation of that captivating form of God and also he had many literary works to his credit which proved to be the bestowers of success. Sri Jayatheertha of such virtues wrote absorbing scholarly commentaries on many literary works of Sri Madhwacharya.

असौ कदाचिद् गृहिभावकाले

विधाय धाटीं तुरगाधिरूढः ।

अक्षोभ्यतीर्थाश्रिततीरसीमां

अक्षोभ्यतीर्थां तटिनीमयासीत् ॥ १३ ॥

Sri Jayatheertha was the son of a feudatory king in his poorvashrama by name Raghunatha nayaka. One day he went for hunting riding a horse with his royal entourage. When he reached the vicinity of river Bheema, he hurriedly rushed towards the banks of the river where Sri Akshobhyatheertha was performing



anheeka. The river which was very deep was filled with water to its brim.

अनुद्धतं वारि समुद्धतश्रीः

पीत्वा मुखेनैव तृषाकुलेन ।

मुनिं समीपे मननैकतानं

असावनंसीदवलोक्य मूर्ध्ना

॥ १४ ॥

Raghunathanayaka's face was shining brilliantly with lustre. When he reached the river bank, being very thirsty he began to drink water bending down from the horse back without taking water from the river in his hands. Then he saw Sri Akshobhyatheertha deeply absorbed in meditation of God on the river bank. He immediately climbed down from his horse and prostrated before the saint.

अभ्यर्थितस्तेन मुनिः स भक्त्या

सत्र्यासमन्यादृशवारिपानात् ।

अमंस्त तं पूर्णमतिप्रदिष्टं

व्याख्यातृभावे वृषमन्यभावे

॥ १५ ॥

(As would behove a saint, Sri Madhwacharya while touring places walked distances along with an ox carrying his literary works on its back. It is needless to say that the ox carrying Acharya's sacred works was most fortunate.

Eagerly desiring for such a fortune, the angel Indra guised as ox had always been beside Acharya. Sri Anandattheertha had great affection for the ox. While



be was teaching, the ox used to listen very advertently).

Once during the course of Sri Anandattheertha teaching Sri Akshobhyatheertha and other disciples one of the students of Acharya wondering how intricate Acharya's works were, asked "Is there anyone competent enough to render his commentary on them?" With a smile Acharya pointed at the ox. Then he told that, one who drinks water from the river in the manner an animal does would render commentaries on his works. These words of Acharya flashed in the minds of Sri Akshobhyatheertha when he saw Raghunathanayaka, after drinking the water like an animal coming to him and pleading with him in profound devotion to bestow him with Sanyasa.

विधाय तं संयमिनं प्रहृष्टे
गुरौ तदीयाः रुषिताः पुनस्तम्।
निन्युः पुरीं तत्र भयेन भार्या -
जनेन दृष्टः स तु शेषवेषः

॥१६॥

When Raghunathanayaka imploring in the real sense of detachment sought Sanyasa, Sri Akshobhyatheertha ceremoniously conferred Sanyasa on him and named him "Jayatheertha". Ironically, could the rest of the family so readily tread the arduous path of renunciation? They only knew to and angrily reacted to the action of Sri Akshobhyatheertha and took back Jayatheertha home. Back home, when the poorvashrama wife of Jayatheertha went to meet him in his room, she was awestruck by the lustrous



brilliance emanating from her husband in his serpentine form, and hastened out of the room in horror. The other members of the family too were flabbergasted by Jayatheertha's extraordinary radiance.

ततोऽतिविश्वासयुजा नगर्याः

पित्रादिना बंधुजनेन तूर्णम् ।

आनीय तस्मै मुनये स दत्तः

शास्त्राण्यमुष्मादखिलानि लेभे

॥ १७ ॥

Sri Jayatheertha's poorvashrama father and other members of the family apologetically admitted their blunder and sought his lenience. Filled with a feeling of reverence for Sri Akshobhyatheertha, they returned to the place where he stayed, accompanied by Sri Jayatheertha. Then seeking pardon from Sri Akshobhyatheertha for their shameful act before, they left Sri Jayatheertha to the former's care and returned. Sri Jayatheertha learnt all Shastras exhaustively from Sri Akshobhyatheertha.

तस्मादुपेता प्रतिमा हरेस्सा

क्रमेण सिद्धांतसमृद्धिहेतुः (तोः) ।

विद्याधिराजं व्रतिनं कवींद्रं

वागीशमस्मादपि रामचंद्रम्

॥ १८ ॥

The saints who were instrumental in the allround growth and propagation of the doctrine of Sri Madhwacharya drew their strength by worshipping the idol of Sri Moolarama. The idol of Lord Sri Hari of such divinity was successively inherited by Sri



Vidyadhirajatheertha, Sri Kaveendratheertha, Sri Vageeshatheertha and Sri Ramachandratheertha.

अंतेवसंस्तस्य नृसिंहदेवो -

पांते वसंस्तत्कृपया प्रतीतः ।

विजित्य सर्वान् विबुधेन्द्रयोगी -

बभौ हरेरर्पितजैत्रपत्रः

॥ १९॥

Sri Vibudhendratheertha, the disciple of Sri Ramachandratheertha earned the fame as a scholar of greatest erudition by propitiating Lord Sri Narasimha at Ahobala with his penance and profundity of his devotion in worshipping. He emerged victorious in debates with many scholars of great reputation who were opposed to him and received letters conceding their defeat from them. He offered all those letters to Lord Sri Venkatesha, Lord Sri Ranganatha and Lord Sri Narasimha of Ahobala.

जितारिरस्माद्रघुनन्दनोऽतः

ततः सुरेन्द्रव्रतिनो बभूवुः ।

पवित्रिताऽभूदखिला धरित्री

चिरं गृहीतानशनव्रतैस्तैः ॥ २०॥

Sri Jitamitratheertha was the disciple of Sri Vibudhendratheertha, a saint of such greatness. Sri Raghunandanatheertha received sanyasa from Sri Jitamitratheertha and became his disciple. Sri Surendratheertha who was conferred with sanyasa by Sri Raghunandanatheertha was a saint of spiritual ecstasy and contemplation. He sanctified the land of



the entire country by going around the country in the course of his vow of fast thrice.

विद्वद्वरोऽस्माद्विजयीन्द्रयोगी
विद्यासु हृद्यास्वतुलप्रभावः ।
रत्नाभिषेकं किल रामराजात्
प्राप्याम्रलक्ष्मीनकृताग्रहारान् ॥ २१ ॥

Sri Vijayeendratheertha, a scholar of greatest erudition was conferred with sanyasa and was taught pranavamantra by Sri Surendratheertha. He was honoured with Rathnabhisheka (Ablution with gems) and gifts of wealth by Aliya Ramaraja of Vijayanagar for his matchless competence in all the sixty four arts. He utilised all those wealth for providing houses and agraharas to the virtuous brahmins.

वाक्ये पदे पादविलोचनाक्तौ
व्यासीयशास्त्रो च कृतान् प्रबन्धान् ।
आस्तां बुधां श्रोतुमशेषमेषा-
माख्याः (रव्यां) समाख्याददि पंडितोऽसौ ॥ २२ ॥

Sri Vijayeendratheertha has written one hundred and four scholarly literary masterpieces dealing with Poorvameemamsa, Vyakarana, Nyaya and Vedanta. Let alone studying them, if one can tell the names of all those works correctly, he may be considered as a great scholar.

सा रामचंद्रप्रतिमा जयीन्द्रात्
सुधीन्द्रयोगीन्द्रमगात् क्रमेण ।



विस्तीर्णकीर्तिर्विबभाववन्त्यां

विख्यातविद्वज्जनवन्द्यपादः

॥ २३ ॥

Sri Vijayeन्द्रatheertha conferred Sanyasa on Sri Sudheन्द्रatheertha and handed over the idol of Sri Moolarama to him as was the custom. Sri Sudheन्द्रatheertha was acclaimed reverentially by many scholars of high repute when he defeated them in debates. Thus he had his fame reach all the corners of the world.

पवित्रितामेष धरां वितन्वन्

संचारतो दिव्जिजयापदेशात् ।

श्रीवेंकटक्षमापरिणीसमक्षे

वादेन विद्वेषिबुधान् विजिग्ये

॥ २४ ॥

Sri Sudheन्द्रatheertha who was touring the places of worship on the pretext of achieving victory over the rival scholars was sanctifying the places wherever he went. In the course of his journey, he reached the royal court of Venkatabhoopala. When some antagonist scholars invited him for debate, he readily accepted their challenge and defeated all those scholars in the presence of the king.

समेत्य शंखादिमजैत्रचिह्नम्

नृपादमुष्मादपि सहजायाः

तटस्थितां तापससेवितां तां

पुरीं प्रपेदे पुनरुक्तनाकाम् ॥ २५ ॥



The king Venkatabhoopala felicitated Sri Sudheendratheertha with gifts of conch and other such things as tokens of victory. Proceeding from that place Sri Sudheendratheertha reached the city of Kumbhakonam on the banks of the Cauvery which had its origin in Sahyaparvata. The city of Kumbhakonam which was the home for many saints and ascetics was abundantly rich with resources which could not be matched even by the affluence of the heaven.

सदा परीता परिणाहवहि-

प्रवाहरीत्या भुवि सहापुत्र्या ।

पराजिताखंडलपत्तनश्रीः

या कुंभकोणाभिधया समिंघे

॥ २६ ॥

The river Cauvery was flowing like a mountain torrent on both sides of Kumbhakonam, a city whose resourcefulness and elegance despised even those of the heaven. Sri Sudheendratheertha reached such a lovely place.

पातालपर्यंतनिविष्टमूलां

वैरिचगेहव्यतिलंघिमौलिम् ।

पीतांबरं हाटकहारिशोभां

मन्ये सलक्ष्मीं परदेवतां या

॥ २७ ॥

(The physical form of infinite proportions of Lord Sri Narayana has pervaded the whole universe with his legs extending upto Patalaloka and his head upto as high as Sathyaloka. Dressed in peetambara (garment of yellow silk) and decorated with ornaments of gold



studded with gems, he appears fascinating, in the company of his consort Sri Lakshmi).

Likewise, tall buildings with deep foundations have made the city of Kumbhakonam to appear as though it has stretched downwards upto Patalaloka and upwards upto Sathyaloka. As all the people in this city are dressed in peetambara, this city too is being called as "peetambara". Copiousness of gold in Kumbhakonam and of the ornaments, its people wear have added to the elegance of the city. Therefore I would like to consider such a resourceful city itself as Lord Narayana. Thus the poet describes the beauty of Kumbhakonam.

अध्यासिता राजतसालमध्ये

आसारसौधच्छलमाधवेन ।

खेयां (येऽ)बुधौ क्षीरमये निविष्टा

श्वेतादिमद्वीपमयी रमा या

॥ २८ ॥

The moat filled with water around the city of Kumbhakonam resembles the ocean of milk. The silver fort around the city looks like the silver wall encircling Shwetadweepa. The row of tall multistoried houses there appears like Lord Sri Narayana lying down in Shwetadweepa.

स्वयंभुवा या ससृजे पुरस्तात्

ब्रह्मांडसृष्टेः परीशीलनाय ।

नो चेदमुष्याः कथमीदृशी स्यात्

विशालता विश्वनिवासयोग्या

॥ २९ ॥



The city of Kumbhakonam is splendidly shining like the miniature model of this universe designed by Chathurmukha Bramha before creating the universe. Otherwise how could the city be so spacious so as to be enough to accommodate all the people in this world?

यत्खेयखेलद्विपदानवारि-

गंधे तदंभोरुहसौरभे च ।

लोभाद् भ्रमन् कंचन नाप भृंगो

नैवातिवांछस्य निजेष्टलाभः

॥ ३० ॥

The bee which is attracted by the scent of the juice of rut flowing down the temples of an elephant in rut which is rejoicing in the moat filled with water encircling the city of Kumbhakonam goes near the elephant. Simultaneously it gets attracted by the sweet fragrance of the lotus grown in the water in the moat and rushes towards those flowers. Again it flies back towards the elephant. Thus vacillating between here and there, it fails either to relish the juice of rut and the nector of lotus or enjoy their sweet fragrance. Is it not true that a person gets nothing by being greedy?

न केवलं यद्वलभीविहंगाः

प्रांशुस्थिता (तौ) नंदननीडभाजः ।

गीर्वाणवाण्या विहगान् विवादैः

विजिग्यिरे हंत विचित्रवाग्भिः

॥ ३१ ॥

Logs of wood supporting the roofing of the houses in Kumbhakonam had provided shelter to many birds.



Those birds by virtue of their residence in tall buildings had transcended even the birds which lived in Nandanavana. By conversing in Sanskrit using wonderful rhyming words apart from their own language those birds had excelled the birds of Nandanavana in all respects.

(The houses at Kumbhakonam were very tall. Scholars in all the four Shastras lived in each house. Those scholars daily imparted lessons and gave discourses to their disciples. The birds which lived there had attained competence to converse in Sanskrit by virtue of their constant association with those scholars.

दत्तो महादानकृता विधात्रा

सरोजसद्भांडकटाह एव ।

या स्वर्गसत्यांचितलोकयुक्ता

नो चेत् स तद्वान्विधिरस्तु केन

॥ ३२ ॥

It is quoted in the shastras that one in his present birth gets back what he had given in his previous birth. One who gifts land gets land. Similarly one who gives a girl in marriage gets a virtuous wife and one who donates money gets back money. Likewise, Chaturmukha Brahma must have gifted the city of Kumbhakonam which resembled the whole universe along with heaven, Sathyaloka, Patalaloka and other lokas within it. Otherwise how could the very universe be the body of Chaturmukha Brahma as per the Quote "ततः कूटस्थमसृजत् विधिं ब्रह्मांडविग्रहं" is Manimanjari?



वर्धिष्णुसौधाग्रविभिन्नपद्म-

जन्मांडनिर्यद्वहिरंबुपूरम् । (र)

वदन्ति गंगां परथा कथं वा

स्याद् वामनांग्रेः दुहिणांडभेदः

॥ ३३ ॥

The act of the people of Kumbhakonam of constructing floors after floors above their houses had resulted in the peaks of those houses severing the shell of the universe and the water outside gushing in. The people have named it Ganga. When such is the case, how can the shell of the universe of so high get severed by the finger nails of the foot of Namana who is so dwarf?

माध्यंदिने यौवतनर्मकीर्ण -

कस्तूरिकापंकिलसौधशृंगे ।

रथं नु मग्नं परिकृष्य यस्यां

श्रान्तोऽर्कवाजी समया करोति

॥ ३४ ॥

The group of young women of Kumbhakonam were exhibiting their charm and rejoicing on the roofs of their tall houses by strewing musk all over. The musk spilled by them had become a puddle of slush by mixing with water, oil and other such fluids. When the chariot of the sun drawn by horses came there in the noon, weariness was apparent on the faces of those horses as they could not draw the chariot as a result of the wheels of the chariot getting struck in the slush. Thus the poet has dexterously explained that the day becomes longer during summer.



अगाधपाथः परिखां यदीयां
 अंभोनिधिः स्वेन समीचकार ।
 गांभीर्यगर्वेण जडाश्रयत्वा -
 देनं रुषाऽगस्त्यमुनिः पपौ किम्

॥ ३५॥

The ocean is the shelter for water. It is so for the idiots also which had resulted in its stupidity. Being proud of its depth and majesty, it had assumed a wrong notion that it was on par in status with the moat in Kumbhakonam which had more depth and was more abundant in water than it. The Saint Agasthya who was provoked to frenzy by the haughtiness of the ocean emptied it by drinking the entire quantity of water contained in it.

पद्माऽत्मभूब्रह्महिरण्यगर्भ-
 स्रष्टृत्वहंसाश्रयवाक्प्रियत्वैः ।
 चतुर्मुखत्वेन च धातृभावा -
 च्चकास्ति यस्याश्चतुराननत्वम्

॥ ३६॥

The poet has skilfully described that the city of Kumbhakonam resembles Chaturmukha Brahma by virtue of many similarities between them.

(a) Brahma being born to Lord Narayana in the lotus is known as आत्मभू and पद्मभू. The city of Kumbhakonam being the abode of Lord Atmanarayana and also being the shelter for the treasure known as Padma and for the lotus too has earned the names आत्मभू and पद्मभू. Thus the two Dharmas आत्मभूत्व and पद्मभूत्व are found both in



Chathurmukha Brahma and in the city of Kumbhakonam.

(b) Brahma is full of virtues worthy of his status. Likewise Kumbhakonam is also resourcefully rich. Thus ब्रह्मात्म is found in both.

(c) Chathurmukha Brahma has earned the fame as हिरण्यगर्भ by virtue of his birth in this ब्रह्मांड (universe) composed of gold. Similarly, as gold is found in abundance under the land of Kumbhakonam, it has also become हिरण्यगर्भ. Thus हिरण्यगर्भत्व is present in both.

(d) Brahma is the creator of this universe. Likewise children are being born daily in Kumbhakonam. Thus both possess the dharma of सृष्ट

(e) Brahma depends on Hamsa (Swan), his carrier. This city is the home for many paramahamsas. Thus both have the characteristic of हंसाश्रयत्व

(f) Brahma is वाक्प्रिया ie. he is dearer to Sri Sarswathi. This city has become amiable for words by virtue of its quality of destroying the sins of those who just pronounce its name. The people here find happiness in pronouncing the name Khumbakonam. Thus वाक्प्रियत्व is found in both.

(g) Brahma has four faces. This city too has four gates in four directions. Therefore both have the characteristic of चतुर्मुखत्व

(h) Brahma is known as धाता for he sustains and protects to this world. This city too has become धाता,



as it sustains and protects its people. Thus धातृभाव is founds equally in both.

Thus attributed with all the characteristics of Chaturmukha Brahma, this city is shining with चतुराननत्व.

दंभोलिपाणिर्धरणीधरेन्द्र-

दंभादया (ला) सीदधिभूमि यस्याम् ।

अंभोमुचस्तस्य वियोगभीताः

स्तंबेरमेन्द्राः परितश्चरन्ति

॥ ३७ ॥

While Indra, the king of heaven by virtue of his authority as the king of this world was living in Kumbhakonam which was as prosperous as heaven, the clouds who could not endure the pain of separation from their master Indra of whom they were the carriers were moving all over the town in the guise of huge elephants in the service of Indra.

The practice of comparing the elephants to clouds and the king to Indra is in vogue in the composition of poetry.

खेये यदीये कलशांबुराशौ

वैशाखशैलान्मणिजालसालैः ।

इदारधेनुद्युमणींदिराभि-

र्योगादपां तद्बहुतेति मन्ये

॥ ३८ (अ) ॥

खेयं यदीयं कलशांबुराशिं

वैशाखशैलं मणिजालसालम् ।



इदारधेनुद्युमाणींदिराभि

र्युक्ताऽधुना तद्बहुतेति मन्ये

॥ ३८ (आ) ॥

The deep moat encircling the city of Kumbhakonam is like the ocean of milk. The tall compound wall studded with rubies and other gems surrounding the place is like Mandaraparvata used for churning the ocean of milk. When this churning stick came in contact with water stored in the moat, Kamadhenu, Chintamani and Mahalakshmi - all are bestowers of wealth - were born in this city. It is my firm opinion that a city of such features has remained most resourceful.

The cattle of this city are like Kamadhenu and the gems are like Chintamani. Goddess Lakshmi is perceptibly present in Kumbhakonam. Hence this place has remained most resourceful. This is the summary of this stanza.

भुंजानकंजाननसौधसद्य

मध्यं समागादिति सूरसूतः ।

यदीयदौवारिकदारितोरु -

स्तेनासृजाऽद्याप्यरुणो ह्यनूरुः

॥ ३९ ॥

When the womenfolk whose faces resembled the lotus were rejoicing on the roof tops of their multistoried houses, the driver of the Sun's chariot came there though men were strictly barred from entering the place of amusement of women. The doorkeepers of those houses chopped off his thighs



for his offence and blood flooded out of his severed thighs. As a result he has still remained red and also without thighs.

This is how the poet has analysed the reason for the driver of the sun's chariot getting the names Aruna (Red) and Anuru (Without thighs). Thus the poet has explicitly described that the houses in Kumbhakonam were so tall that they appeared to touch the Suryamandala (orbit of the sun).

स्वीयावनैश्वर्यभग (कला) न्यशिक्षा -

कृते रमेशांशनृपेण यस्याम् ।

मुक्त्तारुणेंद्रोपलसौधदंभा-

दुणत्रयं किं क्रमशो गृहीतम्

॥ ४० ॥

The King of Kumbhakonam had the amsha of Lord Sri Vishnu in him as one could not be a king according to the quote "ना विष्णुः पृथिवीपतिः ।". The three essential duties of a king were protection of his subjects, upliftment of the middle class economically and punishment of the wicked. He had to accept the three qualities - सत्त्व, रजस् & तमस् as his own to execute these duties. It appeared as though, the king of Kumbhakonam on the pretext of acquiring these tree qualities had built multistoried houses studded with pearls (their whiteness representing सत्त्व), ruby stones (their red colour representing रजस्) and stones of sapphire (their black colour representing तमस्) in this city.



रत्नप्रभाबधुरजालजालः

शृंगैरनेकैरनुयाति सौधः- ।

नी (ली)लाकृतिः स्वात्मनि लक्ष्म्यलोकः

श्रीमान्यदीयः पुरुषस्य रूपम्

॥ ४१ ॥

The multistoried structures of Kumbhakonam where the people used to rejoice were studded with stones of sapphire and provided with exquisite windows. With the images of those people reflected in their walls and their splendour enhancing their beauty, those structures with their tallest peaks resembled the supreme soul in his form of infinite proportions.

कानीनजाताः श्रुतयश्चतस्रो

विभिद्य सलं व्यतिलंघिताभ्रम् ।

द्वारैरवापुः विदुषो यदीया-

नद्यापि तान्येव तु गोपुराणि

॥ ४२ ॥

Sri Vedavyasa was born to Sathyavathidevi when she was still in her virginity. Four Vedas (Daughters) were born to him. Apprehending that their father Sri Vedavyasa being a कानीन (Son of an unmarried girl) himself might force them to remain virgins, those daughters rushed towards Kumbhakonam. Then thrusting through the four sides of the wall surrounding the city, which was taller than the clouds above, they reached the place. At Kumbhakonam they secured the shelter of Vedic Scholars residing there by entering into matrimony with them. Those four



openings through which they entered the city must have transformed into the four towers now.

वृत्तं यदीयं चरणैश्चतुर्भि-

द्वरैरुपेतं चतुरस्रसालम् ।

श्रीचक्रबिंदुं सततं श्रितस्य

महीगृहं मंत्रविदो वदन्ति

॥४३॥

A Srichakra is constituted with four lines of Srichakra hymn written within and a square outside it. A hexagonal chakra along with the letter श्री and the principal syllable श्री of the hymn on Goddess Lakshmi are written at its centre. Likewise, the land of Kumbhakonam with its four enclosures, four gates resembling the four lines and the junction at the centre looks like a Srichakra.

गजैर्गिरींद्रैर्जवतो विहंगैः

तुंगैस्तुर्गैर्मिलितं तंरगैः ।

चतुःप्रतोलीचतुरास्यसिंधुं

चतुष्पथं संजगदुर्यदीयम्

॥४४॥

Huge mountain like elephants and horses resembling the tides of ocean whose speed was at par with the swiftness of the birds were roaming around the junctions of the four streets of Kumbhakonam. The people of Kumbhakonam felt that the city with those mountain like elephants and tide like horses looked like an ocean with four faces.



विचित्रयत्पण्यगृहाणि कर्त्रा
 विस्मृत्य धात्रा नु कृतं जनानाम् ।
 समार्प (स्वसद्वा) यत्सद्धानिबोधनार्थं
 शृंगाटकं ज्ञापकहंसपादम्

॥ ४५ ॥

It was the proposal of Chaturmuka Brahma to build exotic buildings for shops in Kumbhakonam. But forgetting to do so, he built houses there for the people. Then he created a junction which looked like a caret (a sign which resembles the foot of a swan, his carrier) as though to intimate the people that exotic shops like those at Sathyaloka should have existed there.

(If the authors while writing forget to write their thoughts at a place, they insert their thoughts in that place by putting a caret, a punctuation which resembles the foot of a swan).

पाकाहिते यन्नृपवैभवेन
 पराजिते हंत विसृज्य सिंधुम् ।
 बृहत्कुचा यत्प्रमदाजनानां
 चरन्ति यस्यां गिरयो निकामम्

॥ ४६ ॥

All the mountains which were scared by the striking blows of Vajrayudha, the weapon of Indra were lying concealed in the ocean. When Indra, the enemy of the demon Paka was vanquished by the king of Kumbhakonam (implying that when the wealth of the king surpassed the opulence of Indra) those mountains fearlessly came out of the ocean and started moving



in the form of plummy bosoms of the pretty women of Kumbhakonam.

The poet's description in अतिशयोक्ति has inferred that the king of Kumbhakonam was richer than Indra and the women there were the prettiest.

विभाकरेऽस्तेऽपि विकासभाजां

निरंतरं संश्रितहंसकानाम् ।

घनागमेऽप्यभ्युदयं गतानां

पंकैरुहैर्य (हां य) त्रमदापदानाम्

॥ ४७ ॥

(कथं कवीन्द्राः कथायन्ति साम्यं ॥)

The lotus like feet of those beautiful women of Kumbhakonam constantly remain in the state of bloom even after the sunset. Those feet decorated with anklets always retain their lustre even during the monsoon. Then how can the poets compare the feet of such women with the lotus that is grown abundantly in lakes?

न चंद्ररेखा नखरेण क्लृप्ता

न मोहनं केवलदर्शनेन ।

न श्लक्ष्णता नैव रुचिर्न हारा -

स्तैरद्रिभिर्यद्रमणीकुचानाम्

॥ ४८ ॥

(कथं कवीन्द्राः कथायन्ति साम्यं ॥)

The smooth and lustrous bosoms of the beautiful women of Kumbhakonam with half moon shaped marks caused by their fingernails and decorated with



garlands appear fascinating for the eyes. But the mountains with rough surfaces which have no such lustre or such marks on them and which are not decorated with garlands fail to appear fascinating for the eyes. Then how can the poets compare such mountains with the plumpy bosoms of the beautiful women of Kumbhakonam?

न बंधकत्वं शकु (क)लेषु दृष्टं

न चोत्पले चंचलतांऽबुजेषु ।

स्वतोऽर्तनोर्बाधकता न बाणे

यदंगनानां नयनैरमीषाम्

॥ ४९ ॥

(कथं कवीन्द्राः कथयन्ति साम्यं ॥)

Fish cannot capture anybody, but get captured themselves by the fish hook and die. But women would captivate young men and inflame them with love just with the charm of their eyes. Though lotus and lily vacillate occasionally with the breeze, they are not whimsical naturally, so as to attract young men whereas the women entice them by just casting their straying eyes on them. Even the arrow of the incorporeal Manmatha cannot cause the anguish of separation without the assistance of women, moon, the cool and odoriferous breeze, etc. The beautiful eyes of women can attract young men within moments. Thus the fish, the lotus, the lily and the arrow of the God of love contrast with the eyes of women which inherently have more distinctive features. When such is the case, how can the poet draw comparison between them and other things such as fish etc?



न वक्रिमा बर्हिणबर्हि (ह) बर्हे

न तेजसैकासिकतांऽधकारे ।

न मेघवृन्दे चिरकालनैल्यं

यदंगनाकेशभरेरतस्तैः

॥ ५० ॥

(कथं कवीन्द्राः कथयन्ति साम्यं ॥)

The braids of hair of women of Kumbhakonam are twisted into ringlets with those attractive curly hairs capering on their foreheads. But this curliness is not found in the feather of a peacock. The hairs of those pretty women are inherently bright and as black as darkness. Contrarily brightness and darkness are incompatible. The fillets of hair of women retain the blackness of its colour for a long time whereas the clouds appear dark only for a short period during monsoon. Then how can the poets compare these things to each other which have such opposite features?

न भ्रूविलासाः नतमां स्थिर (स्मित) श्रीः

नानारसोक्तर्नतमां च यस्य ।

तेनेंदुना यत्प्रमदामुखानां

कथं कवीन्द्रां कथयन्ति साम्यम्

॥ ५१ ॥

Mischievouness of gentle smile and coquettish gestures of eyebrows are apparent on the pretty faces of the women of Kumbhakonam which cannot be found in the moon. Those faces constantly radiate with effulgence but the moon has no such effulgence which is uniformly constant because of the striking difference between the bright and dark halves of the lunar month.



Sweet words of passion of love emanate from the mouths of those women whereas the moon cannot talk. When such features attributed to the faces of those women are not found in the moon, how can the poets portray the beauty of those faces comparing them with moon?

तस्यां नगर्यां सुकृते बदर्यां
भवाभ्दितर्यां बुधसिंहदर्याम् ।
विचित्रनार्यां विजितेंद्रपुर्यां
चिरं न्यवात्सीत् सितसौधगौर्याम्

॥ ५२ ॥

The city of Kumbhakonam is sanctimoniously at par with the holy town of Badari in guiding the virtuous to their goals of accomplishment of moral excellence and achievement of punya. It serves as a ship in enabling one to cross the ocean of the whirl and maze of mundane affairs. It is like a cave in providing refuge to those scholars who are like lions. It is the home for many beautiful girls on whose faces the resplendence of those women of divinity is manifested. It transcends even Amaravathi of Devendra in the matters of grandeur and luxury. Immaculately built mansions have enhanced the beauty of the city. Sri Sudheendratheertha stayed in the place of such virtues for a long time.

अतुलविविधविद्वन्मंडलीलाल्यमानः
प्रभुमणिरघुनातप्रौढभूपालकेन ।



निहितनिखिलविद्वन्मौलिपादः मुधीन्द्रः

परंजनदुरवापं प्राप हेमाभिषेकम्

॥ ५३ ॥

The erudite scholarship of Sri Sudheendratheertha who had emerged triumphant over all his antagonists in debates had received allround commendation from the world of scholars. The defeated scholars used to pay their obeisance to him placing their heads on his lotus feet. Raghunathabhoopala, the king of Tanjavor who himself was learned, and who shone elegantly amidst the assembly of great scholars as their patron felicitated Sri Sudheendratheertha with सुवर्णाभिषेक (ablution with gold) with profound devotion and admiration for the greatest erudition of the Saint. None in the past had received such a rare honour from the king.

श्रीमत्कश्यपवंशवार्धिशशिनः षड्दर्शिनीवल्लभ-

श्रीलक्ष्मीनरसिंहवित्तविदुषः श्रीवेंकटांबामणः (णौ) ।

जातेनार्यदयासुधामयगिरा नारायणेनोदिते

काव्ये चारुणि राघवेन्द्रविजये सर्गे द्वितीयोऽभवत् ॥ ५४ ॥

Thus concludes the second Canto of the epic "Sri Raghavendravidyam" enchanting with ambrosial words composed by Narayanacharya with the blessings of his father. Narayanacharya who had his education from his father was the son of the couple Venkatamba and Lakshminarsimhacharya who was an erudite scholar in all the six Shastras and who was born and shone like moon in the ocean of Kashyapagothra named after that virtuous and scholarly sage Kashyapa.



English translation of the Second Canto of the epic "Sri Raghavendravigaya" composed by Sri Narayanacharya concluded.



CANTO - III

In this canto, the poet has given description about the glory of the sage Gouthama, the originator of the gothra of Sri Raghavendra prior to his Sanyasa and also about his poorvashrama lineage and birth.

अवनं सवनादिसक्क्रियाणां

अवनीदानववैरिणां निदानम् ।

भवति स्म मुनीशिता गुणानां

अवलंबो भुवि गौतमाभिधानः ॥ १ ॥

In the past, there was a great sage by name Gouthama on this earth. He was not only a protector of virtuous rites like study of Vedas, performance of Japa and



Yajna but also a strict performer himself of those rites. Being the originator of the Brahmin lineage, he was most kind and helpful to others. He was also an embodiment of virtues like tranquillity, self restraint and refrainment from sensual pleasures which were the essential features of a sage.

प्रकृतिः परदेवताप्रपत्ति -

प्रभृतीनां करणेन सदुणानाम् ।

प्रथितव्रततापसव्रजानां

विकृतीनां सगुणेव निर्गुणेष्ट्याः

॥ २ ॥

The Vedas have prescribed two kinds of yaga namely Prakritiyaga and Vikritiyaga. A yaga in which the instruction about all the constituents are found is Prakritiyaga, otherwise it is Vikritiyaga. In Vikritiyaga, the essential constituents are to be construed from prakritiyaga. Among these two Prakratiyaga is superior. Likewise the sage Gouthama who was an embodiment of such noble qualities as profound devotion towards that supreme Soul Lord Sri Narayana was more superior like Prakrithiyaga in comparison with those sages who were like Vikritiyaga.

अकृतासुरसार्थमोहनार्थं

नयशास्त्रं स तु पंचलक्षणात्म ।

मुहुरागमभेदकृन्मुनींदो-

खतारस्य निमित्ततामयासीत्

॥ ३ ॥

Intending to stupefy those in whom the viciousness of the asuras was inherent i.e to bring about nescience



in those who were not worthy of achievement of salvation, the sage Gouthama wrote 'Nyayasutra', a literary work on logic which comprised five chapters. The composition of this book resulted in sage Gouthama becoming instrumental in the incarnation of the patriarchal sage Lord Sri Vedavyasa who segregated the Vedas into different branches and sub branches.

Explanation : There are two categories of people on this earth namely those who deserve salvation and those who do not. The sage Gouthama wrote 'Nyayasutra' with the intention of stupefying those who were not worthy of achievement of salvation. Study of that literary work by those vicious souls deprived them of achievement of salvation. When the virtuous who studied that book too were in a state of perplexity, Lord Sri Narayana incarnated as Sri Vedavyasa and segregated the Vedas. Then Sri Vedavyasa wrote Brahmasutras depicting the true meaning of the Vedas and inculcated it to those virtuous souls. Thus the sage Gouthama became instrumental in the incarnation of Sri Vedavyasa.

अधरीकृतलेखपाललोके

बहुमुक्ताफलभाजि साधुवृत्ते ।

अभवन्नविभाविताग्रभागे

मुनिवंशे वसुधासुधाशनेशाः

॥ ४ ॥

The lineage of Gouthamagothra whose grandeur and glory dispised even those of Devendra's Amaravathi



was endowed with men and women of noble qualities and good deportment. Many virtuous Brahmins took birth in that gothra which continued uninterruptedly.

जनकोपमकन्यकेऽन्वयेऽस्मिन्

निजताताधिकनंदने (नो) गुणौघैः ।

अनुजातसमानपूर्वजातेऽ-

भवदेको भुवि कृष्णनामधामा (म) ॥ ५ ॥

Sri Krishnacharya, a great soul took his birth in Gouthamagothra in which lineage the countenance of the girls resembled that of their fathers, the boys with their virtuous dispositions were sources of delight for their fathers and the eldest sons had great love and affection for their younger brothers.

स दधार धरोधरे प्रसिद्धाः

निरवद्या विविधा द्विजातिविद्याः ।

स बभूव च वैणिको यथार्थं (थां)

निजविद्याधरतां विधातुकामः ॥ ६ ॥

Krishnacharya acquired a flawless knowledge renowned as most suitable for Brahmins. Intending to learn the art of playing veena in which his ancestors had great expertise, he strove hard to reach that goal and ultimately emerged as a great exponent of veena.

उपदिश्य स कृष्णभूबलारे-

निजगांधर्वकलां कलामगृह्णात् ।



घलमौक्तिकगुच्छहारपूर्वा

बिरुदालीं (लिं)गुरुदक्षिणाऽपदेशात्

॥ ७ ॥

When Krishnadevaraya, the emperor of Vijayanagar placed his request before Krishnacharya to teach him the art of playing veena, Krishnacharya imparted only a portion of his knowledge of music and of his expertise in playing veena to Krishnadevaraya. The emperor paid his gurudakshina to Krishnacharya by felicitating him with gifts of large garlands of pearls in bunches and a bracelet studded with gems along with a title and a citation befitting his scholarship.

गुणवारिधिराविरास विद्या-

चणकृष्णार्यमहीसुराधिनेतुः ।

कनकाचलनामपुण्यनामा

कनकोर्वीभृदिवापरोऽतिधीरः

॥ ८ ॥

Krishnacharya, the nonpareil who had his fame spread to all the corners for his learning of the highest repute begot a virtuous son sacredly named as Kanakachala. Being embodiment of virtues like an ocean and also being possessed with qualities like courage and firmness, Kanakachala was shining like the golden Meruparvatha.

उदभूदधिभूतलं द्विजेंद्रा-

दधिभूरागममौलितंत्रभाजाम् ।

अवदन् किल तिम्रणार्यमार्या -

स्सुहृदो वेंकटशैलनाथनाथः (थम्)

॥ ९ ॥



A son by name Thimmannabhatta was born to Kanakachalabhatta, a Brahmin of pre-eminence. Thimmannabhatta received acclamation from his intimate associates and other men of learning as the greatest among the scholars of Vedanta and also as a man of profound devotion in Lord Sri Srinivasa.

अधिकृत्य स बाल्य एव शास्त्रा-

प्यधिकं वैणिकवर्ण्यगानविद्याः ।

नगरं विजयाख्यमध्यतिष्ठ-

ज्जननीतातसुहृजनाधिवासम्

॥ १० ॥

Thimmannabhatta adorned with such great qualities learnt Vyakarana and other Shastras in his boyhood itself. He also mastered all the genres of art of playing veena and also of the music by studying under the experienced exponents of veena which received allround acclamation. He resided at Vijayanagar itself where his parents and relatives lived.

स्मृतिवन्निगमस्य पद्मिनीवत्-

दिननाथस्य मुनेरुंधतीव (वत्) ।

रजनीसुहृदः कुमुद्वतीव-

न्महिला तस्य ललास गोपिकांबा

॥ ११ ॥

As Smrities were to the Vedas, lotus to the sun, Arundhathi to Vasistha, water lilies to the moon, so was Gopikamba who shone splendidly as the wife of Thimmannabhatta.



Explanation : Gopikamba who was always in agreement in all the matters with her husband like smrities were always in conformity with the Vedas ; Who constantly rejoiced at the sight of her husband like the blooming lotus did when it saw the sun rising in the horizon ; Who had the chastity of Arundathi, the wife of Vasistha ; and who was like water lilies which blossomed when the moon appeared in the sky, shone splendidly as the wife of Thimmannabhata.

अभजन्नुपतेर्दिनप्रदीपं

स तु विष्वक्प्रबलप्रतापरश्मिम् ।

दिनमण्यनि (नु) वर्तितस्य शान्त्यै

स्वसमानेतरवाक्तामिस्रराशेः

॥ १२॥

Many scholars whose scholarship could not match the erudition of Thimmannacharya used to come to the royal court of the Vijayanagar King. Thimmacharya triumphed over such scholars in the debates and received the honour of carrying a torch with him wherever he went in the day time by the king. It appeared as though he held that torch which emitted rays of blaze around it to vanquish the darkness of the words of those scholars which could not be destroyed even by the sun and which existed even during the day time and also at the places embellished by the splendour of the gems.

ध्रुवमेष दितप्रदीपमागा-

दहिताकीर्तितमोगुणप्रमायै ।



गुणिनः सकलस्य बाह्यतेजो-

युतचक्षुर्विषयत्वमादधानः

॥ १३ ॥

It is an established fact that the assistance of the light of sun, moon, fire and other such things is essential to see an object. The ignominy of the antagonists of Thimmannabhata who were defeated in debates had spread like darkness to some places. It appeared as though Thimmannabhata was searching for that ignominy in the darkness with the help of that torch.

यजनादिमनैजकर्म कुर्वन्

द्विजवर्यो नगरे चिरं न्यवात्सीत् ।

रमणीमणिगोपिकांबयाऽसौ

सहितश्चंद्रिकया सहेव चंद्रः

॥ १४ ॥

Performing the virtuous rites like यजन, याजन which were customary to his religious order गृहस्थाश्रम, the eminent Brahmin Thimmannacharya lived with his lovely wife Gopikamba like a full moon in moonlight in Vijayanagar for a long time.

नगरान्निरगान्नरेंद्रयोग्यात्

सहजायः ससुहृज्जनः सुखी (नोऽसुती)सः ।

अखिलार्थितदानदक्षशेषा-

चलभूषामणिदेवतां दिदक्षुः

॥ १५ ॥

The happy Thimmannacharya was aspiring for long to have the darshan of Lord Sri Srinivasa who adorned Seshachala and who bestowed all who had given themselves to Him with the four goals of a soul



like salvation, etc. With the purpose of getting his wish accomplished he, accompanied by his wife and close associates left Vijayanagar which had earned the reputation as a city most suited for the emperors and the kings to live in.

तनुजानतुलानवाप्तुकामौ

तपसा तोषयतः स्म दंपती तौ ।

निजवंशजवन्दनीयदेवं

परथाऽपत्यसुखं कथं जनानाम्

॥ १६ ॥

The couple Thimannacharya and Gopikamba who had an inordinate desire to get noble sons performed the vows like Krichra and Chandrayana invoking their family deity Lord Sri Srinivasa. The Lord was pleased by their devotedness. How could one get children if he does not worship with such devotion and perform such vows?

अथ तुंडिरमंडलेऽग्रहारे

वसतिं (लसिते) पट्टणनाम्नि वासयोग्ये ।

कमलारमणं प्रसाद्य कांता-

मिलितः कानपि वत्सराननैषीत् ॥ १७ ॥

After returning as ordained by Lord Sri Srinivasa who was gratified by the devotedness of the couple, Thimannacharya spent some years with his wife Gopikamba worshipping Lord Sri Lakshminarayana at a temple in an agrahara at Kaveripatna, a place most suitable to reside in Kanchi Province.



सुषुवे सुगुणां सुतां सुवेषां
गुणसिंधुं तनयं च गोपिकांबा ।
अचिरेण जनिष्यमाणसूनो-

रतुलां कीर्तिमिव क्रमात् प्रतापम् ॥ १८ ॥

After some time Gopikamba gave birth to a virtuous and beautiful baby girl. Then she gave birth to a noble baby boy. The baby girl and the baby boy respectively shone as the exceptional fame and the prowess of another baby boy to be born in future.

कुलदैवतदैशिकप्रसादात्
प्रभवापत्यपुरस्सरा (रोऽ) तुलश्रीः ।
स चकार च वेंकटांबिकाख्यां

स्वसुताया गुरुराजनाम सूनोः ॥ १९ ॥

Thimmannacharya who got such noble children with the blessings of Lord Sri Srinivasa, his family deity and of his Kulaguru (The preceptor of his family) named his daughter as Venkatamba and his son as Gururaja.

मिलितौ खलु दर्शपूर्णमासौ
फलदौ तद्वदसौ सुतोऽसहायः ।
न सुखाय भवेदिति व सोऽयं
प्रभुमन्यं सुतमर्थयांबभूव

॥ २० ॥

Is it not a fact that the two yagas Darsha and Poornamasa in co-ordination with each other would lead one who conducts those yagas to heaven? Likewise



Thimmannacharya who had an opinion that his son Gururaja alone might not be able to bring happiness to them without the association of a helpful younger brother prayed Lord Sri Srinivasa to bless them with another son.

महिदासमिवेतरा महान्तं
हरिदिंदुं च यथैव पौरुहूती ।

उरुशेवधिमुवरेव तस्मा-

दुदरेऽधत्त कुमारमुत्पलाक्षी

॥ २१ ॥

After some days, Gopikamba whose eyes resembled the petals of blue lotus saddled Thimanna-charya's son in her womb in the same manner as Itharadevi carried the Lord in his incarnation as Mahidasa, in her womb; the full moon shining in the east; and the fertile land containing abundant treasure beneath.

शशनाथकला किमब्धिवेला

निजभर्तुः फलिता नु पुण्यरेखा ।

किमु साकृतिरागताऽस्य कीर्ति-

धृतमूर्तिः किमु कौमुदी किमेषा

॥ २२ ॥

The people used to wonder exaggeratedly whether the pregnant Gopikamba was the bower of the enchanting moonlight or the seacoast abundant with heaps of white sand or the pile of matured moral merit of Thimmannacharya or the embodiment of her husband's fame or of the child in her womb or the personification of moonlight?



उदरस्थसुतेन्दुचंद्रिकायां

विततायामखिलांगपांहुतायाम् ।

सहितौ सुतनोरुरोजचक्रा -

विति चित्रं न तपोनिधिर्यदंतः

॥ २३ ॥

The body of the pregnant Gopikamba had turned creamy white. The poet has exaggeratedly narrated that the resplendence of the baby saddled in her womb resembling the moonlight has permeated her entire body resulting it to turn creamy white. Further comparing the bosoms of Gopikamba to a pair of Brahmany ducks, the poet has described that though it is natural for those ducks to get separated in the Moonlight, her plumpy bosoms have remained closely intact even in that moonlight which has permeated her body, because of the presence of that ascetic baby in her womb.

तनुशायिशिशोर्विरागता किं

विततांगेषु विशाललोचनायाः ।

परथा सततं हिते तरुण्याः

उ (रू)चिते वस्तुनि किं तरां विरागः

॥ २४ ॥

The pregnant Gopikamba had developed a sort of detachment from relishing her favourite dishes and also from taking bath and wearing ornament. The poet has justified that it is natural that she had developed such detachment as the renunciation of that ascetic baby saddled in her womb had permeated all over her body.



न परं सहशं प्रसन्नताद्यै

ध्रुवलिम्नाऽपि तदानानात्सु (नं सु) धांशोः ।

अकलंकतयाऽवनौ प्रसिद्धं

सकलंकेन कथं समत्वमेति

॥ २५ ॥

Though the moon is splendidly shining with qualities like tranquility and pellucidness, he cannot resemble that beautiful face of Gopikamba, because the face of that devoted and virtuous Gopikamba which has recived laudation as taintless all over the world cannot be compared with the moon who is not blemishless. Therefore Gopikamba's face can be compared with Gopkamba's face only.

कृशताऽजनि याऽवलम्बदेशे

ववृद्धेऽंगे कतिचिद्दिनान्यशेषे ।

वशतां न हि याति मध्यसंस्था

प्युपचारेण विना घनाश्रिताऽल्पा

॥ २६ ॥

The emaciation that occurred initially in the hip region of the pregnant Gopikamba spread gradually to her whole body as the days passed on. Wicked men turn out to be vexatious even for their patrons if they are not appeased with money and gifts. Likewise though Gopikamba's haunch rested on her plumpy posteriors, that plumpness did not spread to her body as it lacked proper nourishment resulting from her refusal to have sufficient food.



कमितुः किमु मोहनाय कामं (मोऽ)
 कृतकामौ (कामं) कठिनौ कुचौ तदीयौ ।
 निजचूचुकनीलिमाऽपदेशात्
 अचिरोपत्ततमोगुणावभूताम् ॥ २७ ॥

The fascinating bosoms of Gopikamba were very hard and her teats had turned blackish as was natural for a woman in her pregnancy. It appeared as though those bosoms of Gopikamba had accepted the quality of blackness to enamour her husband.

सभयो विधुरेष सैहिकेयात्
 स्वमपहृत्य निगूहितं प्रवृत्तः ।
 निजलक्ष्म निरस्य रोमराजिं
 निभृतो गर्भुपेयिवानमुष्याः ॥ २८ ॥

The moon who was scared of Rahu, the son of Simhike must have decided to hide somewhere. Therefore he must have entered and disappeared into the womb of Gopikamba leaving his distinctive stain outside on the pretext of staying in the form of bunch of hairs on her abdomen.

ततनाभिनिभालवालमथ्या -
 दुदयद्रोमलताऽऽख्यताल (कल्प)शाखी ।
 फलितोऽजनि किं पयोधराभ्या -
 मुदयचूचुकनैल्यभृंगभागभ्याम् ॥ २९ ॥

When the sapling of Palmyra tree is planted and fed with water through a long basin round its foot, it



produces fruits which are black in colour. When those fruits become ripe, black bees sit at the top of those fruits. Keeping that comparison in mind, the poet has interestingly described the bunch of black hairs on the abdomen of the pregnant Gopikamba originating from her broad navel as palmyra tree, the bosoms above that as the fruits and the teats of those bosoms as the bees sitting at the top of the fruits.

कुचयोर्युगलं कुलाद्रिसारं

कथमेषा तु बभार गर्भकाले ।

इति विस्मयिता कुतः कवीनां

फलिनीं चिंतयतां सुरदुशाखाम्

॥ ३० ॥

A pregnant woman would be very weak naturally. One need not get astonished as to how the weak body of Gopikamba could bear the weight of such plumpy bosoms, because though the branch of Kalpavruksha is very small, it holds fruits of great significance. Neither the men of knowledge nor the poets get astonished by the fact that Gopikamba's fragile body has endured the weight of Such plumpy bosoms. The baby in her womb like the fruits of Kalpavruksha fulfils the wishes of the virtuous. Gopikamba who is saddled with such a fruit (baby) in her womb resembles Kalpavruksha. This is the idea of the poet in this stanza.

तनयाभ्युदयादृणत्रयस्या

प्यपनोदं कमितुर्विधातुकामः (मस्याः) ।



पुरतोऽकृत तस्य लक्ष्मरेखा -

स्त्रिवलीरब्जभवो निरस्तरूपाः

॥ ३१ ॥

The Shruti "जायमानो हवै ब्राह्मणस्त्रिभिः ऋणवान् जायते । ब्रह्मचर्यण ऋषिभ्यः यज्ञेन देवेभ्यः प्रजया पितृभ्यः एषवानृणः ॥" proclaims that the three obligations namely ऋणिऋण, देवऋण and पितृऋण accompany a brahmin at the time of his birth. It is his duty to clear the ऋणिऋण by studying the Vedas under a guru in his celibacy, and the देवऋण by performing yajnas after his marriage. Thimmannacharya has already got himself freed of these two obligations. He is yet to clear the पितृऋण by producing children which he is sure to accomplish with the birth of a virtuous son. Hence Brahma must have wiped out this triad deciding that there is no need of it when all the three obligations have been cleared.

विमतं निखिलं च दृश्यभावा

द्भविता सत्यमितीदृशानुमाने ।

अधिमध्यमपास्य हेत्वसिद्धिं

प्रभिमा कोऽपि शनैश्चनैर्जजृभे

॥ ३२ ॥

The poets while representing the features of the women have portrayed their hip region as invisible because of its frailness. As the hip region is invisible in the views of the poets and when the existence of the whole world is proved by logical reasoning with the example of a visible object, that reasoning with regard to the visibility of the hip region which is a part of this world has failed to prove its visibility from the world's perspective. But as Gopikamba's haunch grew more



and more corpulent as was natural for those women in their pregnancy, it gained the feature of visibility thus getting rid of the refutation that the logical reasoning of visibility is absent there.

उदरे सुतनोरचाक्षुषत्वं

शुभरूपे महति प्रवेशहीनम्।

विहितं त्रिवलाविवैतदंगे

पसुयूपे यदरत्निसाप्तदश्यम्

॥ ३३ ॥

Though the yupa-stambha (a post to which the sacrificial victim is fastened) of a length of seventeen Aratni (a cubit of the middle length from the elbow to the tip of the little finger) is imperative for Vajapeyayaga, the yupa would find no place during the yaga. Hence that precept would be regarded as yupa-stambha in connection with the sacrifice of an animal which is a constituent of that yaga. Likewise the invisibility of the hip region of that beautiful Gopikamaba who was in her pregnancy having failed to enter her large belly entered the triad in her belly.

उदरस्थशिशोरुदेष्टतः स्या

द्वसने लोहितमृत्तिकानुरागः ।

इति तद्धटनाय किं नु शोणां ।

मृदमासेवत सादरं मृगाक्षी

॥ ३४ ॥

Gopikamba whose eyes resembled those of an antelope must have been eating red soil wishing that the attire of the child in her womb gets its redness.



Explanation : It is natural that the women in their pregnancy relish red earth and Gopikamba was no exception. The poet has dexterously described that Gopikamba must have been eating red soil expecting that its redness spreads to the rainment of the child saddled in her womb so that he could wear it after his birth when he attains sanyasa in his youth.

द्युनदीं यमुना विजेतुकामा

कुरलालिच्छलतो नु कोमलांग्याः ।

कुचमेरुयुगान्निपत्य रोमा -

वलिदंभादगमच्च मध्यदेशम्

॥ ३५ ॥

The river Yamuna desirous of conquering the Ganga must have reached the hip region of the beautiful Gopikamba flowing through the bunch of her blackish hairs tingled into curls and descending from the pair of her plumpy bosoms which resembled Meruparvatha and must have transformed herself into the bunch of hairs adorning the abdomen of Gopikamba.

वसुधासुरवासवस्य गर्भे

कृतवासस्य नतभ्रुवोऽर्भकस्य ।

अजनिष्ट मनोरथोऽनुरूपः

क्रमशः प्राप्तवति द्वितीयमासे

॥ ३६ ॥

When that distinguished Brahmin child saddled in the womb of Gopikamba, that beautiful woman with curved eyebrows, became two month old, she began to have desires suited to that stage of pregnancy.



भवने भुवनं कृशानुतसं
परिक्लृप्तं नवशातकुंभकुंभैः।
अपहाय नदीपयो हिमानीं
धवलं केवलमैच्छदच्छुद्धिः ॥ ३७ ॥

Gopikamba who had a pure mind never liked water which was pasteurised and stored in golden pots at home. Instead she had a liking for river water which was very pure and was as cold as ice.

Explanation : It signifies the fact that the child saddled in the womb would renounce the worldly pleasures after his birth and would live on the banks of the river.

रसनानयनांतरंगग (र)म्यं
सदने (भवने) भोजनसाधनं विसृज्य ।
परकीयगृहादुपाहतं तद्
रुचिरं वाऽरुचि वाप्यभुंक्त सैषा ॥ ३८ ॥

Gopikamba refused to eat the enticing and sumptuous food prepared delectably at home but relished the dishes brought from the houses of others irrespective of their taste.

Explanation : Alms brought from the houses of others serves a sanyasi well. Thus the fact that Gopikamba had a liking for the food brought from other houses signifies that the child saddled in her womb becomes a sanyasi in future.



विदुषी विविधाः कथा वितेने

विहगाधीश्वरवाहनाह्वयांकाः ।

वदति स्म वदावदाऽबलानां

वसति स्मासन एव संततं सा ॥ ३६ ॥

The scholarly Gopikamba who was unable to move freely because of the weight of the foetus in her womb used to sit most of the time on clothes and mats spread on the ground. She wrote and composed many essays, stories, poems and songs under the pen name 'Garudavahana'. Being a good orator, she used to explain well the contents of her writings to her friends.

Explanation : The idea that her to be born child would in future adorn the religious throne of that Jagadguru Sri Madhwacharya and would also write many scholarly great literary works and impart Tattvajnana to his disciples is sounded here.

पदमेकमलक्तकेन (कैनी)हीनं

पदमेषा विदधाति नांगणेषु ।

विविधानि विसृज्य पूर्वसंध्या -

समरागाणि सदांऽबराणि वष्टि ॥ ४० ॥

Gopikamaba seldom placed her foot in the courtyard of her house without applying the essence of lac to her feet. Though she had attires of different colours and shades in her wardrobe, she used to wear only attires whose colour resembled the morning twilight.



Explanation : It is an indication of the fact that the child saddled in her womb would become a saint who always wears red clothes.

स कदाचन शेभनेऽहि सूनो
विदधे पुंसवनच्छलेन भुक्तिम्।
पटपक्वफलेन गर्भभाजोऽ
जनि (जो जनि) शिशोऽस्य भवेदतीव धर्मः ॥ ४१ ॥

On an auspicious day, Thimmannacharya celebrated the pumsavana function (religious rite held on the mother's perceiving the first signs of a living conception) by squeezing the juice of ashwagandhi (physalis flexuosa) fruit tied in cloth into the nostrils of the pregnant Gopikamba and inducing the effects of enjoyment of eating and contentment in the child saddled in her womb. Vedas and shastras have prescribed this rite for the child.

असविष्ट सुतं द्विजेंद्रपत्नी
शुभलग्ने परिपूर्णदृष्टिभाजि।
अखिलद्विजराजवंदनीयं
द्विजराजं दिगिवामराधिपस्य ॥ ४२ ॥

Gopikamba, the wife of that virtuous Brahmin Thimmannacharya gave birth to a baby boy adorable and laudable by all the Brahmins of pre-eminence. The baby was born at the most auspicious time beheld by the planets of full moon and Guru on a morning which was reminiscent of the birth of the moon on a full moon day in the east which is known as belonging to the sun.



सहितात्मजजन्मवाक्सुधाध्वे

स्सरितोऽसौ सलिले ममज्ज विप्रः।

द्विजवन्द्यमहोदये पितृणा

मृणपंकांबुनिधेस्तदोन्मज्ज

॥ ४३ ॥

The news of birth of a baby boy reverable by all the Brahmins itself was like an ocean of nectar for Thimmannacharya. Hence the moment he learnt the news, he took a holy dip by jubilantly jumping into the sacred river and also drowned in that ocean of nectar thus extricating himself from the slush of पितृऋण।

भुवनेऽस्य समोऽर्भकस्य दृष्टो

न मयेतीव वदन स्वहेतिहस्तात्।

परितो वलतस्तुरीयधर्मे

हविरादाज्जनकार्पितं हुताशः

॥ ४४ ॥

Thimmannacharya, the father of the baby boy performed 'जातकर्म' (Celebrations in connection with the birth of a child) along with homa. When he offered ahuti (oblation) during the homa, it appeared as though Agni (god of fire) who received that Ahuti with his hands which were in the form of wantoning blaze was indicating that he had never seen one who was equal to that child in practicing the sanyasa dharma so rigidly.



प्रददौ बहु कर्मधा रयेण
 स्वबहुर्वीहिमुपाददेऽक्षता (दे ह्यया) ग्रान् ।
 स तु तप्सुरुषैः पुनर्वितीर्णान्
 रचितद्वंद्वफलान् धृताव्ययत्वान् (त्) ॥ ४५ ॥

Before performing जातकर्म, Thimmannacharya generously donated gifts of grains like rice, paddy, etc to the deserving brahimins and in turn accepted their blessings in the form of consecrated rice which had the power to bestow temporal as well as heavenly benefits.

अचिरात् कृतमज्जनोऽतिशुभ्रः
 सहसापास्तरजस्तमोगुणोऽयम् ।
 कथमिंदुसमोऽन्यथेति कांता -
 निकरो वर्णयति स्म सूतिकांतः ॥ ४६ ॥

When the child was given the sacred oil bath it began to dazzle like the stainless moon without any contact with rajas and tamas (dirt and darkness). All the women who had assembled in the room of the puerperal woman collectively extolled the baby as equal to the moon glowing spectacularly in the horizon.

सहजो हि गुणो मदीयमंजु -
 द्विजसंसेवनमस्य मे पदस्य
 इति दर्शयता पदं निजास्ये
 मणिडोलाधिशायिना कृतं किम् ॥ ४७ ॥

The child which was lying in the cradle studded with gems keeping its foot in its mouth and sucking



the toe seemed to indicate that it was the inherent nature of its feet to be served by its tender teeth.

Or

It appeared as though that the child was lying in the cradle studded with gems sucking its toe to signify that it was the inherent quality of its feet to get served by the pious vaishnavas.

उदयास्तपटीरहेमपृथ्वी

धरपर्यंतधराचरैर्जनौधैः ।

अभिवंद्य इतीव बालकस्य

व्यतनोद्वेकटनाथनाम तातः

॥ ४८ ॥

The people throughout this earth from Malayaparvata to Meruparvata, from Udayaparvata to Astaparvata eulogize the Lord Sri Srinivasa venerably. Likewise as an act of signifying that this child too would be venerated by all the people, the father of the child aptly named it **Venkatanatha**.

घटिते तनयेऽभिधा तदंशे

गुणविध्य (वृध्य) र्थमनु (नू) क्तिसिद्धये च ।

अतिदेशकृते हरेर्गुणानां

विवदंते खलु जैमिनीयशौंडाः

॥ ४९ ॥

Some scholars of Meemamsa who were present at the naming ceremony function opined that the child was named Venkatanatha to signify that he possessed the qualities inherent in that name. Some others were of the view that the child was named Venkatanatha so



that he too could get those qualities, though they did not specifically say that the child had such qualities. Still some others thought that the purpose of naming the child thus was to convey that he too possessed the qualities as Lord Sri Harivenkatanatha possessed. It was the opinion of the rest that the name Venkatanatha perfectly suited the boy who had the full blessings of the Lord by virtue of being considered as the भिन्नांश of the Lord.

अधिसद्यतलं सुतस्य मूर्त्या

स्फुटमंगीकृतजानुचंक्रमस्य ।

चतुरंध्रिवृषाकृतेः कदाचित् -

सुरभेराकृतिरेकदाऽन्वकारि

॥ ५० ॥

When the child began to crawl, it appeared as though he imitated Kamadhenu whose shape resembled that of the four legged Dharma.

The adjectives चतुरंध्रिवृषाकृतेः and सुरभेराकृतिः respectively denote that in future the child protects the four legged Dharma and fulfils the wishes of all the disciples as the Kamadhenu of Kaliyuga.

तनयस्य नवप्रवालवल्ली -

लसदंगुष्ठविराजिताननाब्जम् ।

हृदयांबुजमंतरात्म गर्भं

प्रकटं दर्शयतीव सज्जनानाम्

॥ ५१ ॥

It is quoted in the shastras that the Lord exists in the heart of a Jeeva in the size of his thumb and in his



body in the size of his toe. The sight of the child sucking his pinkish thumb which was shining like a coralline creeper made one to feel as though it indicated that the Lord indwelling in the heart of a jeeva existed there in the size of the thumb of that Jeeva.

विहर (दध)न्नवनौ निसर्गरक्तं

प्रतिलीलं मुहुरुत्पतत्पतन्सः ।

लसति स्म करिष्यमाणलक्ष्मी

पतिपदानतिशीलनाय वैषः

॥ ५२ ॥

When one witnessed the child falling and getting up in the course of his playful acts which was natured for the children, it seemed that he must be rehearsing the act of humble prostration that he would be doing at the lotus feet of Lord Sri Lakshminarayana in the coming days.

बहिरंगणसीन्मि केलिभाज

स्तनुलग्ना रजसां रराज राजिः ।

जगदात्मविकारसूक्ष्मरूप (पा) -

प्रकृतिर्विष्णुगतेव दृष्टियोग्या

॥ ५३ ॥

The inanimate nature which has a subtle form and which is under the protection of God results in the form of this world with his blessings. This inanimate nature would never be perceptible. But for the eyes of those who saw the body of this child smeared with dirt while he was playing in the dust outside his house, it appeared as though that inanimate nature had become perceptibly visible in the form of those specs of dust.



महनीयगुणस्य (णः स) मासि षष्ठे

सुतमन्नाशननामधर्मवंतम्

अतनिष्ट ततस्तृतीयवर्षे

चतुरस्यास्य चकार चौलकर्म

॥ ५४॥

The pious Thimmannacharya performed Annaprashana (the ritual of the first morsel) and choula (tonsure ceremony) to his virtuous son of dexterity in his third month and sixth year respectively.

विलिख्य भूमौ प्रभमं कुमारं

रेखमिमामोमिति संपठेति ।

पित्रा नियुक्तः पुनरब्रवीत्तं

अल्पे कथं वा (सा) गुणपूर्णसंज्ञा

॥ ५५॥

When Thimmannacharya who decided to teach alphabets to the child, wrote the letter ॐ on the ground and asked him to pronounce that letter correctly as ॐ, the boy questioned his father as to how such a small letter could expound the Lord Sri Narayana who is the embodiment of infinite qualities and who has his divine presence pervading all over the universe.

इति वदंतमवेक्ष्य सुहृज्जनाः

श्रुतिशिरोदृढवासनमानसम् ।

कथमयं शिशुरीदृशवाक्पिता

सुकृतवानिति विस्मयिनोऽभवन्

॥ ५६॥

Those who had assembled there were astonished by the ingrained maturity of the boy who had his mind



firmly focussed on the Upanishads. They wondered as to how a small boy like him could talk like a great scholar. They also felt that the father of such a child was really very fortunate.

तनूजां अष्टाब्दां ससहजयुगां काव्यकुशलां
 सुभद्रां भद्रांगीमिव मुसलिकंसारिसहिताम् ।
 स दद्यां कस्मैचिद्विदितकुलसंजातविदुषे
 चकारेत्यं बुद्धिं तनयवदनालोकमुदितः ॥ ५७ ॥

Thimmannacharya was highly elated when he saw the face of Venkatanatha raising that question. By that time his eldest daughter eight year old beautiful Venkatamba had attained good knowledge in Kavyashastra. She looked like Subhadra amidst Balarama and Krishna in the company of her brothers Gururaja and Venkatanatha. Thimmannacharya decided to search for a suitable match for her from a noble family of scholars.

श्रीमत्कश्यपवंशवार्धिशशिनः षड्दर्शिनीवल्लभ-
 श्रीलक्ष्मीनरसिंहवित्तविदुषः श्रीवेंकटांबामणेः (णौ) ।
 जातेनार्यदयासुधामयगिरा नारायणेनोदिते
 काव्ये चारुणि राघवेंद्रविजये सर्गस्तृतीयोऽभवत्

॥ ५८ ॥

Thus concludes the third canto of the epic "Sri Raghavendravidyaya" enchanting with nectareous words composed by Narayancharya with the blessings of his father. Narayanacharya who had his education from



his father was the Son of the couple Venkatamba and Lakshminarashimhacharya who was an erudite scholar in all the six shastras and who was born and shone like a moon in the ocean of Kashyapa gothra named after that virtuous and scholarly sage Kashyapa.

English translation of the third canto of the epic "Sri Raghavendravidyaya" composed by Sri Narayanacharya concluded.



In this canto the poet has given the descriptions of Sri Lakshminarashimhacharya whom Thirumanacharya had selected as the match for his daughter and of the Kashyapa lineage to which he belonged. Details of upanyasana (thread ceremony) of Garuda and Venkateswara and descriptions of Venkateswara's gracefulness as well as that of virtues and beauty of Saraswati could also be found in this canto.

The son of Lakshminarashimhacharya was known by the name Phani and he lived in Madhura a town which was sanctified by the sacred river Krishna. (नि ई) निवसति

CANTO - IV

In this canto, the poet has given the descriptions of Sri Lakshminarasimha-charya whom Thimmannacharya had selected as the match for his daughter and of the Kashyapa lineage to which he belonged. Details of upanayanam (thread ceremony) of Gururaja and Venkatanatha and descriptions of Venkatanatha's gracefulness as well as that of virtues and beauty of Saraswathi could also be found in this canto.

अथेंद्रक्षोत्सुकवामनोद्भव-

प्रसिद्धिमत्काश्यपवंशसंभवः ।

भुवि श्रुतादं (तो डं) किपुराधिनायको

बभूव तिमम्ण्डणायकाभिधः ॥ १ ॥



The Lord Sri Narayana in his incarnation as Vamana took his birth as the son of the sage Kashyapa and Adithi. When the emperor Bali purporting to gain the right to exercise power over heaven, conducted yajna, Vamana pushed him down to Sutalaloka and restored the sovereignty of heaven to Devendra. Thimmannadanayaka who was born in Kashyapagothra of such sacredness was the ruler of Adankipura or Dankinapura, a famous city on this earth.

तदन्ववाये जनितो द्विजोत्तमो

महीतले तिम्रसरार्यनामभाक् ।

उवास नारीसरसीतिविश्रुतां

पुरीमुदारो निजतेजसार्जिताम्

॥ २ ॥

In the course of time, a virtuous Brahmin by name Thimmarasarya took his birth in this family of Thimmannadanayaka. The magnanimous thimmarasarya lived in Nareesarasee, a famous town which had come to his possession on his own effort.

अजायतास्मादवनीसुरोत्तमात्-

भुवि प्रतीतः फणिशायिसंज्ञया ।

चकार वासं कृतमालिकापगा-

पयःपवित्रे मधुराभिधे पुरे

॥ ३ ॥

The son of this pious Brahmin Thimmarasarya was known by the name Phanishayi. He lived in Madhura, a town which was sanctified by the sacred river Krithamalika.



अरातिविद्वद्विजयार्थवृ(म्)द्धिम

त्सरस्वतीनित्यनिवासमंदिरम् ।

अभूदभूतोपमबुद्धिसागरः

सुतोऽस्य लक्ष्मीनरसिंहनामभाक्

॥ ४ ॥

One who was known by the name Lakshminarasimha was the son of Phanishayi. With the purpose of emerging triumphant in disputations against his antagonists, Lakshminarasimhacharya always remained as the abode of ever prospering Goddess Saraswathi (He was constantly attaining more and more erudition). He was exceptionally genius and his perspicacity was unique.

कृतोपनीतेः सुकृताकृतेरयं

सुतस्य वैवाहिकशोभनोदयम् ।

चिकीर्षुरागात्किल यत्र संस्थितौ

सुताविवाहोत्सवकारिदंपती

॥ ५ ॥

Phanishayi celebrated the Upanayanam of his son at an appropriate time. The young and handsome Lakshminarasimhacharya who completed his education looked like an embodiment of Dharma. His father who decided to celebrate the auspicious marriage of his son came to Kaveripatna, a town in Tundeermandala where Thimmannacharya and Gopikamba who were eager to find a suitable match for their daughter Venkatamba resided.



समागतं सद्य सुतोचितं वरं
स्वकीयवंशानुगुणान्वयोद्भवम् ।
सुताकरं ग्राहयति स्म मान्यधी-
रपूजयत्तत्पितरौ सबांधवौ

॥ ६ ॥

The knowledgeable Thimmannacharya saw the bridegroom who had come to his house and decided that Lakshminarasimhacharya who was born in a family which was in congeniality with his own lineage as per the quote "विवाहश्च विवादश्च समायोरेव श्रेष्ठे" was a perfect match for his daughter. Then he united his daughter Venkatamba with Lakshminarasimhacharya in an auspicious marriage that was celebrated with pomp and gaiety. He also treated the parents and the kin of the bridegroom with clothes, sandalpaste, flowers, sumptuous food, betel leaves and betel nut befittingly in a superb exhibition of hospitality.

अथोपनीतिं विदधे पिताऽग्रतः

समुद्भवस्यात्मगुणानुकारिणः ।

सुतस्य गर्गः क्षि(शि)तिवासवो(सो)यथा

स्ववैरिधात्रीमथनाग्रजन्मनः

॥ ७ ॥

Gururaja, the elder son of Thimmannacharya was endowed with the same virtues as of his father. Somedays after Venkatamba's marriage, Thimmannacharya celebrated the upanayanam of Gururaja in a manner that reminded the occasion on which Gargacharya, that pious Brahmin conducted the Upanayanam of Balarama, the elder brother of Lord



Sri Krishna who killed his enemy putana who had come there incognito to feed him with milk laced with poison purporting to kill him.

ऋतौ वसन्तेऽनुजमष्टहायनं
तमग्रजो मासि मध्यावुपानयत् ।
निघट्टनानालिपिलब्धनैपुणं
पितुः समानं कलयन्निवात्मनः

॥ ८ ॥

After the sad demise of Venkatanatha's father as the days passed on, the elder Gururaja took over the responsibility of looking after the family. By that time his younger brother, the eight year old Venkatanatha had allready attained expertise in Lexicology and alphabets of many languages. It was the intention of Gururajacharya to mould Venkatanathacharya as a great scholar like his father. As the first step in his endeavour, Gururajacharya conducted the Upanayanam of Venkatanathacharya on an auspicious day in the month of Vaishakha in Vasantaruthu.

उपासदत्तं कुतुकेन शेमुषी-
निधिः स लक्ष्मीनरसिंहदैशिकम् ।
तपोधिसांदीपिनिभूसुरोत्तमं
यथा यशोदातनयस्त्रयीमयः (यम्)

॥ ९ ॥

Venkatanatha, a man of extraordinary genius and dexterity decided to seek guidance for his education from Lakshminarasimhacharya who was a treasure of knowledge. It was the reminiscence of Lord Sri Krishna expounded by the Vedas persuing his



studies under the able guidance of his guru Sandeepini Acharya, that ascetic Brahmin.

द्विपंचकृत्वः श्रुतिमात्रतः श्रुति (श्रुते) -

त्रिविष्टपोद्धानवनीमहीरुहः

बटुद्वितीयां बटुभिर्वयस्समै-

रधत्त शाखां धरणीसुरेश्वरः

॥ १० ॥

Yajurveda is like the second branch of Kalpavruksha, the tree adorning the Nandanavana in Devaloka. Venkatanathacharya, that pious brahmin bachelor accompanied by his friends learnt that Veda by listing just twice or five times from his guru.

असावगृह्णादपि काव्यमग्रिमं

महीसुरोऽनध्ययने वयस्समैः ।

अचष्ट धीमाननिरीक्षितं पुन -

स्तदेव पृष्ठं गुरुणाऽन्यवासरे

॥ ११ ॥

Venkatanatha, that great Brahmin used to recite the Vedas on all the days of the month except the days of Prathipat, Ashtami, Chathurdashi, Amavasya and Poornima. He also used to study Sumadhavavijaya and other kavyas on all the days except the day of Padya accompanied by other students of his age. Being endowed with excellent retentive memory, he could instantaneously answer any questions raised by his guru in concordance with the texts without taking recourse to revision of what he had already learnt from his guru.



रहो दिवारात्रमसंख्यचिंतनं

सतीर्थ्यसार्थेन कुतूहलात् कृतम्।

सुजातकर्मातिशयं सुते कृतं

चकार पित्रे (यै)व महीयसा मतौ

॥ १२ ॥

As that reverable Thimmannacharya had celebrated all the rites in connection with the birth of his son in accordance with the shastras, Venkatanatha's intellect had acquired the class of greatness, pre-eminence and incomparability. Now the effort put by him in revising day and night what he had learnt from his guru along with other students resulted in further growth of his intellectual eminence.

विहारभेदान्विविधान्विशालधीः

सकृद्विलोक्यैव सखित्रजैः कृतान्।

तानेव संगृह्य तपोभिशीलना

कृते सदैवातनुते स्म सादरम्।

॥ १३ ॥

Venkatanathacharya, that great intellect used to keenly watch the different forms of games played by his friends. After perceiving them firmly in his mind, he used to play those games with lot of interest and great enthusiasm. One who saw him playing those games felt as though he was rehearsing the religious vows he had to perform in future.

स वायुवेगात्सारितोऽप्यवातरत्

स्वबाहुना बाण इवातिरंहसा।



ऋजु व्रजन्वक्रपदातिपद्धतिं
स्वहृदु बह्यगतिं नयन्निव

॥ १४॥

Those who want to cross the river usually swim across the river or walk across the spot where the level of water is very low to reach the opposite bank. But Venkatanathacharya used to cross not only the tanks but also the roaring rivers swimming along them like an arrow using his strong arms at a speed exceeding even that of the wind. Those who saw it felt as though Venkatanathacharya was leading his mind straight towards the path of achieving Parabrahman or he was leading his mind straight towards Brahmajana (knowledge of the universal soul) with his intellectual faculty engrossed in the thought as to how to interpret in a simple manner the meanings of the vedic words such as afflicted, non existence, etc which to outward view appeared not to signify Parabrahman so as to prove that those words actually does.

निरंतरं सृष्टसमीरणस्वन-

प्रधानलीलां (लाः) पुलिने सखिव्रजैः ।

जनिष्यमाणार्ग्यजपांगरेचक -

प्रधानयोगं गुणयन्निवातनोत्

॥ १५॥

Venkatanathacharya used to play the game of Kabaddi with his friends. Those who saw him playing that game on the ground covered with heaps of wet sand uttering the words like chadugudu / dududu through his mouth and constantly pushing the air out of his nostrils felt as though he was rehearsing the



Rechaka Pranayama, a constituent of Pranavamantra Japa which he had to perform after attaining sanyasa in future.

सरस्वतीमच्चतुरास्यभासुरे

स्वभू (भू) भवेऽस्मिन्सरतिर्वसाम्यहम्।

इतीव मारः सततं विराजते

सहेत को वा सहजे समुन्नतिम्

॥ १६॥

Venkatanathacharya's scholarship attained the highest degree of excellence as a result of the presence of Goddess Saraswathi in him. The divine splendour radiating on his face too multiplied due to the presence of Brahmadeva in him. Goddess Sarswathi pleased by the erudition of his scholarship settled permanently on his tongue. Dexterity was most apparent on his face. The presence of Lord Sri Narayana, the father of Brahma and Manmatha was also there in him. This effected the presence of Brahmadeva together with Saraswathi on his face. It was then that Kama, the god of love thought to himself, "it was the gesture of my eyebrows and my motivation which caused the coalescence of Venkatanatha's parents resulting in his birth. Therefore if at all anybody deserves to be present in him, it must be me rather than anybody else. I cannot forebear the presence of my elder brother Chathurmukha Brahma in Venktanatha. Therefore I would also be present together with Rathi in him. Otherwise how can I forebear the superiority of only my elder brother?" Contemplating thus, Manmatha scintillated in the beautiful body of Venkatanathacharya as though he



was bitten by jealousy.

Note : As Venkatanatha attained youth, his body began to sparkle with exceptional enchanting beauty. It appeared then that Manmatha himself must be residing in his body.

महामतिं माणवकं च तद्वचः

कृताधिवासं सहशारदं विधिम्।

विदुः परं ब्रह्म सदागमं ब्रुव-

द्विमत्स्वरूपं नयनद्वयं विभोः

॥ १७॥

It was the feeling of the virtuous that the Lord must have established himself in both the eyes of Venkatanathacharya in his incarnation as Matsya so as to impart the teachings of the Vedas and other Shastras to young Venkatanatha who possessed an intellect of highest degree which could thoroughly grasp them as well as to Chathurmukha Brahma who was present in the farmer's tongue together with Saraswathi.

Explanation : It is said in the Purnas that the Lord incarnated as Matsya twice - once in Chakshuka Manvantara for the purpose of favouring Sathyavrata with blessings and for the second time at the end of that Manvantara.

The poet has exaggeratedly narrated that as it was not possible for the Lord to impart the teachings of the Vedas and the Shastras simultaneously to both Venkatanathacharya and Chathurmukha Brahma who was present in the former's tongue together with Saraswathi, he must have placed the forms of his two



incarnations as Mastya in the two eyes of Venkatanatha charya to facilitate simultaneous teaching. The idea of this is that Venkatanathacharya's eyes were very broad like fish.

कपोलराजन्नवरोमवल्लरी-
निवेष्टितं याति तदा तदाननम् ।
समानतां तेन यदा बहिर्गल-
त्कलंकरेखावृतमिदुमंडलम्

॥ १८ ॥

Soft and silky hairs sprouting on the cheeks of young Venkatanathacharya added to the beauty of his face which was shining like the lunar disc. But the stain on the lunar disc appears only on its one side. Hence it cannot be compared with Venkatanathacharya's face as his both the cheeks are adorned with bunch of silky soft hairs. It could have merited such a comparison if it had that stain shining on its both sides. It infers that Venkatanathacharya's face was more beautiful than the lunar disc.

गलांतपीतप्रसवासवैः पुन-
स्तदीयलोभाच्चलिताल्लिभिर्युतम् ।
शरत्सरोजातमिवास्य भासते
मुखं परीतं नवगंडरोमभिः

॥ १९ ॥

The face of Venkatanathacharya with his cheeks adorned with bunch of silky soft hairs was glowing like a lotus in the autumn surrounded by the bees which were tempted by the lure of the honey even after relishing honey to their contentment just before.



विलंबिते श्मश्रुमहःपरंपरा-

द्वित्ययश्शृङ्खलमध्यसीमनि ।

तदानने शब्द (छद्वा) सुवर्णभाजने

विराजते विस्तृतशास्त्रशेवधिः

॥ २० ॥

The practice of preserving the treasures like gold coins etc, by keeping them in a big utensil suspended with chains on either side of it was in vogue in the olden times. Likewise the vast treasure of Shastras is splendidly shining in the mouth of Venkatanathacharya which is adorned with the shining whisker on both the sides.

The splendour on the two sides of his whisker are like the two chains of iron. His mouth is like the golden vessel which brings out words. Madhwashastra and other Shastras are constantly shining in his mouth like the treasures of Padma and Shankha shining in the utensil. Venkatanathacharya is a great scholar in all the shastras and his face has the splendour of the glittering gold. This is the summary of this stanza.

करीश्वराणां धरणीसमागमे

भवेदुपादानमसंशयं भ्रुवौ ।

अमुष्य नो चेत्परथा कथं क्षितौ

भवेदयं श्यामलिना मनोहरः

॥ २१ ॥

When all the white elephants of heaven were born on the earth, the two eye brows of Venkatanathacharya must have had their effect on those elephants. Otherwise how could those elephants turn ecstatically



black in white complexion which could be found neither in heaven nor elsewhere?

Explanation : All the elephants of heaven which belong to the brood of Iravata are of white complexion. But they turn black when they are born on the earth. How can this be possible! It must be inferred that it is the result of the fascinating colour of black of Venkatanathacharya's eyebrows having its effect on those elephants. This is how the poet has interestingly described that those eyebrows were splendidly shining in black colour which was most fascinating.

अमुंचदेणांकविभावशीरितु-

दलेन कृत्वाऽस्य ललाटमंडलम् ।

सरोजभूस्तस्य कलंकरेखिकां

चकार चिल्लालतिकामपि प्रभुः (भोः)

॥ २२ ॥

The perspicacious Chathurmukha Brahma, who was born in the lotus which had its origin in the navel of the Lord, while creating the dexterous Venkatanathacharya, carved his forehead out of one half of the full moon which was blotted with a stain in the form of a deer and his eye brows out of the lineament of that stain.

Explanation : The moon is blotted with a stain in the form of a deer. Chathurmukha Brahma carved Venkatanathacharya's forehead out of the stainless part of the moon and his eyebrows out of the lineament of that stain. The poet has thus described Venkatanathacharya's face in comparison with full moon.



नवाकृतेरस्य ललाटतामसी-

विटार्धबिंबाग्रलसत्सुधारसम् ।

उदग्रनासाभ्र (सा भ्र) ममार्गनिर्गतं

बिभर्ति नो चेदमृतं कुतोऽधरे

॥ २३॥

Young Venkatanathacharya's forehead being in the shape of half moon, the nectar which exuded from the centre of his eyebrows adorning his forehead reached his alluring lower lip flowing through his elevated nose. If this is not the reason for that nectar reaching his lower lip then what could it be?

Explanation : The poet has imaginably described that Venkatanathacharya's forehead was carved out of one half of the moon. The moon was filled with nectar. Likewise the forehead of Venkatanathacharya was also filled with ambrosia. When Brahma dissected the moon to carve out that forehead, ambrosia exuded from the centre of his eyebrows and reached his lower lip flowing through his nose. The poets have termed the path from the centre of the eyebrows through the nose as Brahmamarga. They have also described the lower lips as the sweetest part for osculation for it is pregnant with ambrosia. The poet while giving this description has this interesting imagination in his mind.

रजोगुणस्तस्य मनोऽतिनिर्मलं

प्रवेष्टुकामोऽप्यपदुस्तपोबलात् ।

दुराशया हंत चिरं निवर्तते

दृशोर्युगल्यामधरेऽतिभासुरे

॥ २४॥



The quality Rajas failed to enter the unsullied mind of Venkatanathacharya as it could not endure the heat of his ascetic powers. Therefore hoping greedily to enter there sometime in future, it settled down in his eyes and in his attractive lower lip.

Explanation : The colour of sat, rajas and tamas is white, red and black respectively according to the shrutis. The quality rajas which failed to enter the virtuous mind of Venkatanathacharya settled down at the fringe of his eyes as well as in his lower lip. By describing the virtuousness of mind and the redness of the fringe of the eyes as well as that of the lower lip which are the features of great men, it is indicated here that Venkatanatha charya too was a great man.

मनोहरे तन्मुखगर्भमंदिरे

चिरं रसज्ञानिभतूलिकांचिते ।

वचोऽधिदेव्याः शयनक्रियाजुषो

रदावलिं हारलतेति मन्महे

॥ २५ ॥

The poet has exaggeratedly described that the two rows of teeth of Venkatanathacharya looked like the two rows of the chain of pearls worn by the goddess Saraswathi who is lying down on that bed in the form of Venkatanathacharya's tongue in the gynaecium in the form of his mouth.

Explanation : The rows of teeth of Venkatanatha charya were shining like the rows of the chain of pearls worn by the goddess Saraswathi who was lying down on hamsatoolikatalpa in that exquisite gynaecium.



सरंध्रकर्णद्वयमांध्रदेशिकाः
 पयोधिकन्यामनुबीजरेखिके ।
 सुवेषवेदप्रणवौ तु संजगुः
 सुमेधसोऽस्य द्विडावनीसुराः

॥ २६॥

The brashmins of Andhrapradesh termed two ears of Venkatanathacharya together with holes in them as the two principle syllables of Lakshminantra, whereas the Brahmins of Dravidadesha termed them as the two beautiful forms of Omkara of the Vedas.

Explanation : The Summary of this stanza is that the soft ears of Venkatanathacharya resembled the alphabet 'श्री' in Telugu language and the alphabet 'ॐ' in Tamil language.

अनंहकुंभीशितुरेतदानन-
 प्रभासुधोदन्वति खेलतश्चिरम् ।
 सहैव वध्वा सहसा समुद्यतौ
 कराविवैते लसतोऽसिते भ्रुवौ

॥ २७॥

The splendidly shining black eyebrows of Venkatacharya appeared like the two raised trunks of the elephant Manmatha rejoicing with his consort Rathidevi in the ocean of the splendour of Venkatanathacharya's face.

Explanation : Venkatanathacharya's face was shining resplendently like the ocean of ambrosia and



his eyebrows were very attractive like the two trunks of the elephant Manmatha.

अमुष्य शुद्धं हृदयं पयोधिजा-

मनोहरांतःपुरमेव मन्महे ।

उरःकवाटं स्तनकीलकीलितं

प्रयाति यद्रोमलताभशृङ्खलम्

॥ २८ ॥

I consider the immaculately pure heart of Venkatanathacharya as the gynaeceum of Lord Sri Narayana, the consort of that beautiful bride who emerged out of the ocean of milk, and his chest locked with the key in the form of his bosoms as the door of that gynaeceum. I also consider that door as tied with iron chains which are in the form of bunch of hairs adorning his chest.

तदीयनासानिटिलद्युतिच्छल-

द्युसिंधुसिंधुप्रभुसंगमस्थले ।

स्फुरन्महावर्तविभूषितांतरे

विभिन्नवेले इव चिल्ल(ल्लि)वल्लिके

॥ २९ ॥

When the river Ganga joins the sea, large vortices get formed at the centre of the point where the two meet. The two shores of the sea clearly distinguish the sea from the river. The poet with this comparison in mind has interestingly described the lustre of Venkatanatha charya's lengthy nose as the river Ganga, the radiance of his broad forehead as the sea, the centre point of his eyebrows as the point of conflux of river and the sea, the convolution there which is the feature



of great men as the vortex at the centre of conflux and the two adjacent eyebrows as the two shores of the sea.

तदानने कांतिपयःपयोनिधौ
निमज्जनोन्मज्जनकेलिकारिणा ।
सुमेषुणा नूनमिमौ समुद्यतौ
भुजौ भुवौ रूपभृतौ व्यराजताम् ॥३०॥

The lustrous eyebrows of Venkatanathacharya appeared as though they were the two raised hands of Manmatha who was frolicking taking dips and rising up in the ocean of milk of the radiance of Venkatanathacharya's face.

अनंतकल्याणगुणैकमंदिरं
हरिं जगद्व्याप्ततनुं हृदंतरे ।
निधातुकामस्य भुजांतरं क्रमा -
दमुष्य विस्तारमपारमभ्यगात् ॥३१॥

As Venkatanathacharya had his mind bent on establishing in his heart the Lord Sri Hari who is the embodiment of infinite qualities and who has His presence pervading all over, his chest too started to dilate.

मनो रमेशास्पदमस्य मंजुलं
विहर्तुमंभोरुहसायकं ऽचति ।
उरो व्यलासीत् फलकोद(के द)रोन्नते
फलै (भटै) स्तदीयैर्बहिरर्पिते इव ॥३२॥

The heart-enrapturing mind of Venkatanathacharya was the abode of Lord Sri Narayana, the consort of the Goddess Sri Lakshmi. Manmatha who had an



intention to have a jaunt in Venkatanathacharya's mind came there. As though the resultant of the virtue earned by him by worshipping Lord Sri Hari in his previous birth, Manmatha gained a place to reside in the sturdy chest of Venkatanathacharya which was as broad as a plank and was at an elevated place above the stomach. Thus that chest coruscated beautifully as a result of it giving refuge to Manmatha.

मृणालवल्लीं कथयन्ति कंधरां
 मुखारविंदस्य विकस्वरश्रियः ।
 परे तु नालं मृदुलं गलं जगु -
 मुखाभिधाभा (भृ) न्मुकुरस्य बंधुरम् ॥३३॥

Venkatanathacharya's neck had the effulgence of a blooming flower. Therefore some experts who were well versed with the features of beauty and elegance used to term it as the stalk of his lotus like face. Some other experts used to call it as the handle of his mirror like face.

उपेयुषो जागरदायिनो हरेः
 हृदंबुजादक्षि ततो हृदंबुजम् ।
 अमुष्य कंठस्थिततैजसात्मनो
 गृहाणि रेखात्रितयं गलांतरे ॥३४॥

The Shastras have cited that the Lord renowned as Vishwa, Thaijasa and Prajna respectively pioneers the states of wakefulness, dreaminess and sleepiness by being present in the right eye, the neck and the heart. Moving from heart to the eye, the Lord instigates the stage of wakefulness as Vishwa. Then moving on to



the heart from the eye, he originates the state of profound repose as Prajna. From there he moves to the neck and instigates the state of dreaminess as Thaijasa. Thus the same Lord moving in three different regions pioneers three states in three different forms. The three lines on Venkatanathacharya's neck were shining like the homes for those three forms of three Lord to rest.

Explanation : The presence of three horizontal lines on the neck is the special feature of great men as per the quote "वरेश्वात्रयवान् गुरोर्गलः" with regard to Lord Sri Vedavyasa in the seventh canto of "Sumadhavijaya". Venkatanathacharya's neck too was adorned with three horizontal lines. The poet has exaggerated that those three lines shone as the homes meant for relaxation for three forms namely Vishwa, Thaijasa and Prajna of Lord Sri Narayana, the pioneer of three states of wakefulness, dreaminess and profound repose in the right eye, the neck and the heart.

सदैव दाहो नह (हन) नं कपीश्वरै -

रगस्त्यपानं मथनं महीभृता ।

इतीव संत्यज्य समुद्रमादरा -

दमुष्य कंबुर्गलतामवाप्तवान् ॥३५॥

The conch which was in the ocean originally got afflicted by factors such as constant heat of the burning fire at the bottom of the ocean, continuous blows of stones and boulders cast by Hanumantha and other eminent monkeys while building the bridge across the



ocean, drying up of the ocean as a result of the sage Agastya consuming the entire quantity of its water, churning of the ocean with Mandarapurvata and other such commotions. Therefore it seems that agitated by such disturbances, the conch must have left the ocean and regardfully transformed itself as Venkatanathacharya's neck.

करौ कृतौ चेन्नवचूतपल्लवैः

कथं सहेते सततांबुसंगतिम् ।

सदोद्यतस्यास्य सुकर्मदानयो -

रितीव वेधाः कमले करौ व्यधात् ॥३६॥

Generally poets compare beautiful hands to tender mango leaves and also describe them as made of new mango shoots. But those hands of Venkatanathacharya neither looked like tender mango leaves nor were made of mango shoots. His hands being constantly engaged in offering arghya as well as donating gifts and charities were always in contact with water. If tender mango shoot remains always in contact with water, it decays. But the lotus has no such disadvantage as it takes birth and grows in water. It is for this reason that Chaturmukha Brahma has created two lotus flowers as the two hands of Venkatanathacharya.

अमुष्य लोकत्रयरक्षणक्रिया -

निबोधनायेह नृणां तनूदरे ।

महामहिम्नोऽस्य वलित्रयच्छलात्

कृता विधात्रा किमु चिन्हरेखिका ॥३७॥



The triad on the scraggy stomach of Venkatanathacharya was shining as though to show that Chathurmukha Brahma had an intention to demonstrate to the world that the noble task of protection of all the three lokas in future rested on Venkatanathacharya's shoulders; hence he wrote that fact on his thin stomach in the form of three lines.

पादौ (पदे) कृतौ (ते) चेत्कठिनौ (ने) मया पदा
व्रजेदयं तन्न सहे नवाकृतेः ।
चिरेण यानेन चरे (व्रजे) द्वसुंधरा -
मितीव वेधा मृदुलौ (ले) व्यधादिमौ (मे) ॥३८॥

"The body of Venkatanathacharya is very delicate. If I make his soles rough, he may move from place to place on his feet. I do not think that it befits him. He should always travel in vehicles like Palankeen, litter, etc after he attains Sanyasa". It seems that Chathurmukha Brahma with such a thought in his mind must have made those soles delicate like the petals of lotus.

ऋणादृषीणामथ मुक्तिभाजनं
मुमुक्षुमर्ग्रं सुधियामृणद्वयात् ।
तदग्रजो वीक्ष्य विवाहमंगलं
विधातुमैच्छदुरराजनामवान् (भाक्) ॥३९॥

Gururajacharya, the scholarly elder brother of Venkatanathacharya decided to conduct his marriage when he saw his younger brother getting himself released from ऋषिऋण after completing his studies in



the Vedas. He also felt that Venkatanathacharya must be willing to get himself released from देवऋण and पितृऋण too by getting married and also by getting children.

तदाग्रहारे महनीयवैभवे

निजाग्रहारस्य समीपवर्तिनि ।

ललास काचित्स्वकुल (त्सगुण) स्य सद्गुणैः

समेऽन्ववाये जनिताग्यकन्यका

॥४०॥

After some days, Gururajacharya learnt that a pious bride born in a virtuous family befitting the status of his own family stayed there in a magnificent village nearby.

समुद्रपत्नी भवितेति सादरं

प्रसाद्य वाणीमसृजत्पितेति वा ।

सरोवरो नाभिरिवेति वा पुनः

सरस्वतीत्येव जुहाव तां जनः

॥४१॥

"Oh Saraswathi, the consort of Samudraraja! It is my humble appeal to you that you marry a great Vaishnava who is adorned with symbols like Shankha-Chakra, etc." This is how the father of that bride offered his prayers with profound devotion to Goddess Saraswathi. The Goddess who was pleased by his prayers took birth as his daughter. Therefore all the people addressed her as 'Saraswathi' only. Further as her navel was very deep like a lake, they called her as 'Saraswathi' only.

विवेकनैपुण्यविनीतिदाक्षिणी -

पतीशभावप्रमुखा निजा गुणाः ।



सुजातमात्रा अपि शोभनाकृते :

समेतरास्ते सफला इवासते

॥४२॥

Faculty of distinguishing between and classifying facts according to their suitableness and unsuitableness, or substance and emptiness, dexterity in action, politeness, docility, conjugal fidelity are some of the essential virtues which a woman must possess. Though these qualities are implicitly present in all the women, they were distinguishably evident in that beautiful Saraswathi. As a result of getting a worthy refuge, those qualities appeared as though they were fruitful.

पदे पदे पल्लवकांतिसंपदां

निगूढगुल्फौ (ल्फे) नखराः प्रभाकराः ।

निरस्तकूर्माकृतिनि च जानुनी

करौ तदूरु करिणो मनोहरौ

॥४३॥

Saraswathi's feet were beautiful like fresh leaves. The knots of her legs had merged inwards. Her nails were emitting rays of effulgence. Her knee joints resembled the back of a turtle and were more beautiful. Her most fascinating thighs were like the trunk of an elephant.

घनं तदीयं जघनं यथोचितं

कशं वलग्नं तु कुशेशये शयौ ।

नखानि रत्नानि बिसानुजौ भुजौ

गभीरनाभेर्गह(म) नं विमोहनम्

॥४४॥



The front portion of her waist was tall and proportionately broad. The emaciated middle portion was accordingly narrow. Her hands were like the lotus. Nails were shining like gems. Shoulders resembled the stalk of lotus. The majesty of her deep navel was charming.

गलोऽतुलोऽस्याः फलके च तालुनी
मुखं तदीयं शशिनाऽऽसनोन्मुखम् ।
रदाश्च कुन्दान्यधरं (रः) सुधोदरं (रः)
समुन्नता गन्धफलीव नासिका

॥४५॥

The forepart of her neck had no match. Both her cheeks were like two shields. Her face appeared to be in readiness for a fight with the moon. Her teeth were like jasmine buds grown in winter. Her lips were pregnant with honey. Her long nose resembled the bud of that fragrant champak.

शिशोरमुष्यास्तिलकस्य केलिनी -
सखस्य डोलेव ललाटपिका ।
चतुष्कपर्दायसशृङ्खलाश्रिता
ललन्तिकारलगुलिच्छराजिता

॥४६॥

Her forehead was shining like the cradle of child Manmatha in the form of vermilion mark on her forehead. That cradle was suspended with four iron chains in the form of four plaits of black hair on four parts of her forehead. The glittering ornament adorning the line parting her forelock looked like a wall of gem.



तामुद्विवक्षुः सुरभौ समागते
 वटुव्रतानां च चतुष्टयं मुदा ।
 विधाय भाष्यं लिखति स्म वेंकटो
 विकल्पितं सिंधुनदीनिमज्जनम् ॥४७॥

Thus Venkatanathacharya decided to marry Saraswathidevi who was endowed with all such characteristics. As spring approached, he gladly performed the four religious rites namely प्राजापत्य, सौम्य, आग्नेय, वैश्वदेव which were mandatory for a bachelor before Samavartana and also took holy baths in sea and river. Then he prepared the letter of confirmation of marriage which was as certain as the river joining the ocean. In order to utilise his time meaningfully in the meanwhile, he started writing Sri Brahmasutra Bhashya.

सगोपिकांबिकाग्रजः सुहृज्जनैस्समन्वितः ।
 उपाविशत्सुपूजितो (स पूजिते) मुदैव कन्यकापदम्
 ॥४८॥

Then on an auspicious day, Venkatanathacharya accompanied by his mother Gopikamba, elder brother Gururajacharya and other family members entered the Agrahara where the bride stayed. The kin of the bride accorded them a hearty welcome and a cordial hospitality.

श्रीमत्कश्यपवंशवार्धिः शशिनः षड्दर्शिनीवल्लभ -
 श्रीलक्ष्मीनरसिंहवित्तविदुषः श्रीवेंकटांबामणः (णौ) ।
 जातेनार्यदयासुधामयगिरा नारायणेनोदिते
 काव्ये चारुणि राघवेंद्रविजये सर्गश्चतुर्थोऽभवत् ॥४९॥



Thus concludes the fourth canto of the epic "Sri Raghavendravigaya" enchanting with nectareous words composed by Narayanacharya with the blessings of his father. Narayanacharya who had his education from his father was the son of the couple Venkatamba and Lakshminarasimhacharya who was an erudite scholar in all the six Shastras and who was born and shone like a moon in the ocean of Kashyapagothra named after that virtuous and scholarly sage Kashyapa.

English translation of the fourth canto of the epic "Sri Raghavendravidya" composed by Sri Narayana charya concluded.



CANTO - V

In this canto, the poet has given descriptions of the cordial reception extended to the bridegroom and his near and dear ones by the parents of the bride, sumptuous hot dinner on the evening of the preceding day of wedding, rituals on the day of wedding, actual wedding, Dohalotsava (a celebration which results in various species of trees amorously fascinated by different enticing gestures of beautiful girls yielding unseasonable flowers) performed by women accompanying the newly married couple on their return to their place and the house warming ceremony.



अथ विवाहसमुत्सुककन्यका -

गुणमणीपि तरौ निजमंदिरात् ।

अगमतामभिवीक्षितुमादरा -

द्वरमुपागतमात्मपुरोदरम्

॥१॥

Venkatanathacharya who came to the bride's village along with his mother and his kin entered the house which was meant for their stay. The parents of Saraswathi, that virtuous bride who were longing to conduct her marriage were elated when they learnt that the bridegroom had arrived at their village. They immediately left for the house where he stayed.

दूतमुपेत्य वरं पितरौ चिरं (चिरान्मु)

मुहुरवेक्ष्य मुदं समवापतुः ।

पदयुगप्रणतस्य पटी (यवी) यसोऽ -

स्य चतुरस्य समाशिषमूचतुः

॥२॥

The parents of the bride who expeditely reached the house where the bridegroom stayed were highly elated when they saw him. When Venkatanathacharya, a man of dexterity and perspicacity prostrated at their feet, they blessed him befitting that moment.

समसमाः परिष्वजिरे मुदाऽ -

धिकसमान्पृथुकाः प्रणमन्ति च ।

बहुवयोभरिता बहुलाशिषं

जगारि (दि) रे विविधेश्वपि बंधुषु

॥३॥

Among the near and dear ones who had assembled there, those who were of the same age hugged each



other. The younger ones paid their obeisance to the elders. The aged blessed the youngsters who paid their respects to them. Thus everybody felicitated each other with mutual affection and respect befitting their status.

निजगृहोपमनैजनिकेतनं

जितविशालपुरं निजसंपदा ।

अनयतां विनयावनतं वरं

ससुहृदं सुहृदा सह दंपती

॥४॥

The parents of the bride took the unpretentious bridegroom and his kin to another house of their own before whose grandeur even the splendour of Ujjain appeared pale.

बहुविधं परमान्नरसायनं

वरनरोऽभ्यवहृत्य तदाहतम् ।

निबिडप वितानकशीतलेऽ -

प्यहह तृष्टुवुरातपभोजनम्

॥५॥

The relatives and the friends of Venkatanatha charya who were seated in the cool shadow of the marriage pandal which had a canopy made of thick cloth of silk and plant fibre, were treated to a sumptuous hot meal constituted with dishes of all the six savours like sweet pudding and many other sweets. The gratified guests contentedly exclaimed "Aahaha" in appreciation of the bride's parents.

अभिदिदृक्षुजने वरमादरा -

दुपगते भवनं तदनुज्ञया ।



कृतपरस्परसंकथनो जनः -
सुखमुवास निशामिह वेश्मनि ॥६॥

The people who were eager to see the bridegroom who had come to their Agrahara came to the house where he stayed with the consent of the bride's parents. Then they mutually exchanged pleasantries and greetings with his people and happily spent that night there only.

त्रिदिव (दश) देवदिशाधरकंदरे
समुदिते नलिनीपरिणेतरी ।
त्रिपदया सवितारमृचा वरं
परिणमं (णुवं) तमुपासत त(स) ज्जनाः ॥७॥

Next day when Venkatanathacharya was paying his obeisance with "Gayatri Mantra" to the Sun god in the course of his Sandhyavandana at dawn when the sun was just rising in the valley of the eastern mountain, all the men of worthiness came near him and recited the hymn of invocation of blessings.

वसनवाहनकुं कुमचंदनै -
विविधरम्यरसैरभिः परि पूज्य तम् ।
त्वरितमारभताभ्युदयोत्सवं
द्विजवरैः पितरौ सह सद्मनि ॥८॥

At the time of the ritual of Kashiyaatra, the parents of the bride gifted new clothes, vehicles like palanquin, as well as many gold ornaments to the bridegroom. They also respectfully saluted him by offering vermilion, sandal paste, sweet milk and other such



sacred drinks. Then they along with other virtuous Brahmins started the prosperous ritual of Ashtavarga at their house.

समस्त (ग्र) वस्तूनि नवग्रहेभ्योऽ -
 प्यनुग्रहार्थं निरवग्रहार्थम् ।
 कुतूहलात्तौ कुलदेवतायै
 समर्यामासतुरादरेण

॥९॥

The parents of the bride with profound devotion, offered poornaphala (coconut) and other fruits to their family deity and grains like wheat, rice, etc. to Navagrahas (Nine planets) invoking their blessings to get rid off the possible future hindrances for successful conduct of the marriage.

विरचय्य तु दीक्षितः प्रयाजनं
 तनुते हंत यथा प्रधानयागम् ।
 अतनोत्किल कन्यकाप्रदानं
 मधुपर्कैरभिपूज्य तज्जनस्तम्

॥१०॥

The bride's father worshipped the bridegroom by respectfully offering honey blent with milk prior to gifting him with the bride in conformity with the procedure as enjoined by the Shastras. All those who were part of the celebrations were highly delighted. It was like the master of a house engaged in deeksha conducting the main yajna after performing the Prayajahoma.

वरमुखेदुविलोकनसंकुच -
 ल्लपनफुल्लसरोरुहकन्यकाम् ।



अयम पश्यदियं च वरानन -

द्विजसखं हसितोत्पललोचना

॥११॥

Then Venkatarya saw the face of Saraswathi which was blushed coyly as a result of her beholding his moon like face. Saraswathi too whose eyes resembled the blooming lily saw the moon like face of the bridegroom.

आगत्य द्रुतमबला प्रहर्षणी का -

प्यालोक्थागमनमनंगसायकांगी ।

नारीणामुचिततरंगरागपुष्पै -

रानर्च स्मितलपनाऽति (ना ति) रोहिताऽऽ (ता)सु ॥१२॥

A young girl, the functional parts of whose beautiful body resembled the flowers of lotus and Ashoka (Jonesia Ashoka), the arrows of Manmatha; on whose face manifested a broad smile; whose body had the complexion of gold, exhibited her extreme gladness when she saw many virtuous married women coming to attend the wedding. Then she herself came forward and honoured those women by offering vermilion, turmeric, sandal paste, flowers, betel leaves and nuts to them.

इंदुवदना कलितमंदगम (हस) नानां

कुंदरदना हसितहंसगमनानाम् ।

कुंदुकसमाकृतिपयोधरयुगानाम्

कुंतुनिजजंगमजयध्वजलतानाम्

॥१३॥

Another girl whose face had the shine of moon saw some beautiful women coming there walking slowly.



She came forward and honoured those women with sandalpaste and flowers. Yet another girl whose teeth resembled the jasmine buds voluntarily came forward to pay honours with turmeric, vermilion, sandalpaste etc. to many girls whose plumpy bosoms were like round balls; who looked like the moving victory flag of Manmatha; and whose grace in and pace of walking put even the swan to shame.

जितनीलकंठशुकमंजुभाषिणी -
 परपुष्टिमद्युवतिगीतिगीतितः ।
 सदनप्रियालकुसुमालयो वधू -
 वरवीक्षणागतसुरार्पिता इव

॥१४॥

When those beautiful girls who had assembled there started singing melodiously with their sweet and mellifluous voices which put even the voices of the peacock, the parrot, the humble bee, the kinnara women and the cuckoo to shame, the priyala trees (*Bhuchanania latifolia*) strewn flowers all over the courtyard outside the marriage hall. Those who saw those flowers felt as though the devatas themselves who had descended on the earth to have a look at the bride and the groom must have showered them.

प्रमिताक्षरामचमनूद्य सुह -
 त्समुपाहतान्यभिनवानि मुहुः ।
 विविधां पुरोहितजनावनयो -
 र्वसनानि संसदि समार्पयताम्

॥१५॥



Chanting short verses from the Vedas, the family priests of the bride and the groom handed over to the couple gifts like new clothes, etc. which were brought for them by their near and dear ones.

मथनसंस्कृतिसंततसंभ्रम -
 त्सितगुराजत (रूज्वल) दीपकभाजनम् ।
 भ्रमयतः स्म वधूवरसम्मुखं (खे)
 द्रुतविलंबितमेत्य वरांगने ॥१६॥

Two pious women holding a silver platter on which were placed two silver lamps which had the dazzle of Shukra and Guru rotating constantly as a result of the momentum caused by the churning of the ocean of milk, came near the newly married couple, and waved the platter and the lamps around that couple rapidly first and then slowly.

नानाविद्याशालिनी वृद्धिभाजां
 भूदेवानां भूषणै राजमाना ।
 वेदानुच्चैरुच्चरन्ती किरन्ती
 दंपत्योरित्याशिषः संसदूचे ॥१७॥

Loudly chanting Vedic hymns, the aged scholarly Brahmins who were adorned with new clothes as well as ornaments like earrings and rings showered consecrated rice on the heads of the couple and blessed them with words like....

बालावेतावाप्नुतां दीर्घमायु -
 र्नित्यां प्रीतिं चाष्टपुत्रान् गुणाढ्यान् ।



शस्तं वित्तं संततिं शोभमानां
सौख्यं धन्यौ धान्यभूगोसमृद्धिम्

॥१८॥

"Let this couple live long, let them have unhindered love and affection for each other, let them beget eight virtuous sons, let them earn sufficient wealth in a just and fair manner, let them beget children and grandchildren bestowed with constant fame and repute, let them always remain happy, let them plentifully get wealth in the form of grains, lands and estates and cows, let them become blest and righteous". It was thus those aged Brahmins blessed the couple.

इंद्राणी बलारिपुवैरिणीव वाणी
लोकेशे कलशपयोधिकन्यकेव ।
गोविन्दे गरलगले गिरींद्रकन्या
कन्या स्याद्वयितमनःप्रहर्षिणीयम्

॥१९॥

" Let this bride always bring happiness to her sweetheart like Shachidevi does to Devendra who hates 'Bala' his enemy; Saraswathi does to Brahma the master of this mankind; Lakshmidēvi who emerged from the ocean of milk does to Lord Sri Govinda; and Parvathi, the daughter of Himaraja, the king of mountains does to Shiva who holds poison in his throat". Thus those aged Brahmins blessed the bride too.

नत्वा हरिं गुरुमनंतरमार्यनारी -
सेवारतावसितवारिजलोचनाभिः ।
हृष्टौ वसंततिलकाविव तावभातां
तत्रांतरे सकुतुकं सुमनःपरितौ

॥२०॥



The newly married couple paid their obeisance to Lord Sri Hari and Guru. Then they engaged themselves in extending their regardful hospitality to the elder Brahmins and women. When they stood there being curiously watched by those beautiful women whose eyes resembled the blue lily flower, they appeared splendid like two tilak trees (a species of tree with beautiful flowers) covered with beautiful flowers during the spring.

नियुज्य वंशस्थनितंबिनीर्वधू -

पिता तदी (वरी) यार्यजनार्चनाकृते ।

वधूवरौ वारिजलोचनावुभौ

परस्परं भोजयितुं प्रचक्रमे

॥२१॥

Many people who were related to the bride had come to attend the marriage. After the conclusion of all the rituals with regard to the marriage, the bride's father assigned the work of serving them food to some women who were born in noble families and who were well versed with customs and traditions. The bride and the groom whose eyes were as beautiful as lotus were shining with comeliness amongst these people. The bride's father himself came forward to assist the couple in having their food in a ritual known as 'Bhooma' when the couple relish their food from the same plantain leaf or silver plate.

भूदेवान् भोजयित्वा तदनु तदुचितैरंबरैर्दक्षिणाभिः

तांबूलैस्तोषयित्वा विरचितनियमस्त्रीण्यहान्येवमेषः ।



विद्वत्संघैर्नि (त्संघंनि) कामं विनयमुखगुणैर्नन्दयन्वेण्कटार्यो
दीक्षां प्राप्येव यज्वा तदनु निशि मुदाशेषहोमं व्यतानीत्
॥२२॥

The marriage celebrations of Sri Venkatarya lasted for three days. All the Brahmins were contented with sumptuous feast arranged on the occasion. Sri Venkatarya delighted those Brahmins by offering gifts in the form of clothes, money (dakshina) along with betel leaves and nuts befitting their stature. The scholars who were present there were highly impressed with the witty intellect, humility and magnanimity exhibited by Venkatarya. He finished Seshahoma after midnight on the fourth day like a performer of yaga engaged in deeksha does.

आगच्छन्पथि वध्वा साकं सर्वैः समं निजग्रामम् ।
काननभूषु वधूनां दोहललक्ष्मीम् (र) पश्यदुरुमेधाः ॥२३॥

Thus after the successful conclusion of his marriage celebrations, Sri Venkatarya, a man of great intellect left for his place accompanied by his wife and the kin. On his way back, he interestingly watched some women who were accompanying them engage themselves in Dohalotsava in a garden.

चकितहरिणशावकेक्षणस्त्री -
चरणहतोऽपि पुनः पुनर्यदीयः ।
ननु हसतिरामशोकशाखी
प्रकटयितुं नितरामशोकभावम् ॥२४॥



There were many jungles which were full of Ashoka (jonesia asoka) trees on the return route of Sri Venkatarya. A beautiful girl whose eyes resembled those of a frightened calf of a deer kicked one of those trees. But that tree did not ventilate its grief. It remained smiling continuously even when it was being repeatedly kicked probably to justify its appellation अशोक which meant one without grief. Those who saw flowers in abundance adorning the tree felt as though it was smiling (there is a belief that Ashoka tree yields flowers when it is kicked by beautiful women).

कुरबकविटपे कुशाशयाक्ष्याः

कुचयुगलस्तबकेन कोमलांग्याः ।

किमकृत समवायिना वसंत -

स्तबककुलानि तदाकृतीनि यस्मिन् ॥२५॥

There is a belief that the tree of Amaranth yields flowers when beautiful women embrace it according to Dohashastra which is also confirmed by the opinion of the poets. The poet, with this belief in mind, has described that when a beautiful woman with lotus like eyes embraced the Amaranth tree, bunches of flowers in the shape of the bosom of a girl covered the entire tree. It appeared as though that the spring (Vasantha) must have skilfully created those bunches of flowers in plenty in the shape of the bosoms of that beautiful girl who embraced the tree.

बकुलतरुरवाप्य वारिजाक्ष्या

मुखरससेच (व) नमुन्नतोऽबलायाः ।



प्रतिकृतिमकृतेव पक्षमलाक्ष्याः

प्रसवपरंपरया तदंगभाजा

॥२६॥

Keeping in mind the belief that the Bakula (Nagakesari - Mimusops elengi) tree yields flowers when a beautiful girl puts some vinous drink in her mouth, rinses and sprinkles it on that tree, the poet has given this description. There were number of Bakula trees along the route through which Venkatanatacharya and his wife were passing. When a beautiful girl from their group sprinkled some vinous drink on one of the trees from her mouth, flowers in large numbers instantaneously appeared on its branches. For an onlooker, it looked like the image of that beautiful girl who too was decorated with flowers.

कुवलयदलनीललोचनाभि -

स्तिलकतरुष्ववलोकितेषु नूनम् ।

प्रतिफलितविलोचनानि नो चेत्

समरुचिभांजि कथं सुमानि तेषाम्

॥२७॥

When those beautiful girls who had eyes like blue lily, set their eyes on tilak tree (a species of trees with beautiful flowers) which were abundantly present all alongs their way, those trees started sparkling yielding thousands of flowers. But the men of passion thought that they were not flowers but the images of the eyes of those beautiful girls permeating the entire tree. If they were flowers, why did they appear like the beautiful black eyes of those pretty girls?



परिहसनपराः पयोरुहाक्ष्यः
 सुमकपटेन हसंतमाबबंधुः ।
 व्रततिततिभिरंगना नमेरुं
 परिहसतीति विलोक्य किं मदीयम् ॥२८॥

When those pretty girls with lotus like eyes were smiling while walking in the jungle, they saw a Nameru (the Alexandrian laurel) tree with full of flowers. They mistook those flowers as the smile of the tree. Misapprehending that the tree must be imitating them, they got enraged and tied it up with creepers.

करपरिमथ (मिल) नात् कुशेशयाक्ष्याः
 प्रतिविटपं विकचत्प्रसूनशाली ।
 समयमभिनिरीक्षितावकाशो
 व्यपगतनिद्र इवास यत्र चूतः ॥२९॥

The mango tree started shining elegantly even with its smallest branch covered with flowers, by the mere touch of those beautiful girls who had lotus like eyes. When those girls set their sights on those branches which had no flowers, the tree looked like on gazing astonishingly frightened after getting up from his sleep.

कुवलयदलनीललोचनानां
 तनुरुचिमीक्षितुमीक्षितोऽंगनाभिः ।
 तिलकतरुदग्रसूनजालै -
 र्दशशतलोचनतामवाप नूनम् ॥३०॥

When those beautiful girls set their sights on the tilak tree, it yielded flowers in abundance so much so



that those flowers covered the entire tree. One who saw those flowers felt as though that the tree must have gained thousands of eyes to take pleasure in beholding the loveliness of the bodies of those girls whose black eyes resembled the petals of lily.

शुकपिककलकंठकिन्नरस्त्री -

स्मयहरविस्मयगानमाय (न) ताक्ष्याः (तांग्याः) ।

सुकुतुकमुपकर्ण्य संमदेन

प्रसवकुलं प्रववर्ष किं प्रियालः ॥३१॥

Those girls who had beautiful eyes and slightly curved bodies sang astonishingly so as to destroy the pride of the parrot, the cuckoo, the pigeon and the kinnara women. The Priyala (Bhuchanania latifolia) tree which became oblivious of its surroundings in the melody of their music yielded flowers in abundance and showered those flowers on the girls. It appeared as though that the tree yielded flowers only to shower those flower on the girls.

अशोकवृक्षाः कमलेक्षणानां

मनोज्ञपादांबुजताडनेन ।

उल्लासमापुस्सहसा तदानीं

यथैव लीलाकमलैर्युवानः ॥३२॥

When beautiful girls amusingly hit their sweethearts with lotus, they experience a feeling of exhilaration of their spirits. Likewise, when those girls with lotus like eyes smilingly struck and kicked the Ashoka trees, those trees too were extremely exulted.



भुजालताभिस्तरुणीजनानां
मु(म)दान्वितानां परिरंभरेण ।
अगाद्विकासं कुरवोऽपि पश्चा -
न्नदाद्विरेफैः सुरवो बभूव ॥३३॥

When those charming girls who were intoxicated by their juvenility happily embraced the henna trees with their creeper like arms, those trees began to look splendid with abundant beautiful flowers. Though those trees had hoarse voices initially, that hoarseness turned mellifluous when the buzzing bees which were attracted by the flowers started to fly around them.

चंद्राननानां शफरेक्षणानां
कुंभस्तनीनां कुटिलालकानाम् ।
विला (का) सिनीनां द्युतिमाललंबे
गंडूषशीधोर्बकुलोऽवसेकात् ॥३४॥

The moment those pretty girls whose faces shone like moon, long coquettish eyes gleamed like fish, plumpy bosoms put the pot to shame, and who had their hairs twisted into ringlets, put some vinous drink into their mouths, rinsed and sprinkled it on Bakula (Nagakesara) trees, those trees started to yield flowers in large numbers and looked splendid covered by those flowers.

आलोकनादायतलोचनानां
मदोद्धतानां प्रकटानुरागम् ।
दधार शोभां तिलकदुमाणां
पालिः सभृगैः स्तबकैरि (स्त) दानीम् ॥३५॥



When those beautiful girls who had large eyes and who were intoxicated by their juvenility passionately set their oblique sights on the rows of tilak trees, the entire rows of trees looked comely being instantaneously adorned with plenteous bunches of flowers which were surrounded by thousands of buzzing bees.

गीता महत्या कलकंठिकंठ्या

विकासमाधत्त तदा प्रियालः ।

तन्मंजरी षट्चरणालिगीत्या

वियोगिनी चित्रमिदं विषादम्

॥३६॥

When a beautiful girl rendered a melodious song with her sweet voice, the priyala tree which was fascinated by the mellifluence of that voice blossomed with full of flowers. But when thousands of buzzing bees surrounded those bunches of flowers, those trees became melancholic as they could not put up with the din caused by constant whizz of those bees. This is really astonishing!

पद्माननानां वदनानिलेन

श्रियं विवरे खलु सिंधुवारः ।

बाहालतास्पर्शनतो रसाल -

स्तदांकुरैः कंटकितो व्यलासीत्

॥३७॥

The Sindhuvara tree (*Vitex negundo*) looked splendid with yield of flowers in large numbers, just when those charming girls with lotus like faces blew air at it through their mouths. On the other hand, when



those pretty girls embraced the mango tree with their creeper like arms, it appeared beautiful when it yielded sprouts of flowers.

वाणी (र्त) विशेषैर्वनजेक्षणानां

पिकप्रियाणिःस्वनलालनीयैः ।

उदंकुरोऽभूदथ कर्णिकारो

रागश्च यूनां हृदये तदानीम्

॥३८॥

The Karnickara (red water - lily) tree shone splendidly with sprouts of flowers when it heard those women with lotus like eyes talking passionately with sweet voices which resembled the mellifluous voice of the female cuckoo. It was then that the hearts of young boys too experienced impassionate feelings of love.

मुखानुरागान्महिलाजनानां

चांपेयशाखी नवपल्लवौधैः ।

समुत्थितैस्तत्क्षणजातशोभै -

त्सदानुरागी समभूद्विचित्रम्

॥३९॥

It is surprising that as soon as those pretty girls sprayed the reddish spittle of the chewed pungent and aromatic blend of betel leaf and its ingredients like betel nut, spices and caustic lime on the champak tree, it too turned red and shone splendidly with new shoots of leaves!

यासां न मेरुः कुचगौरवेण

तुलायितो नाजनि हासपात्रम् ।

नकारयुक्तत्पदवाच्यभूरुड्

जहास हासात्कुसुमैश्च तासाम्

॥४०॥



When some people compared the heavy plumpy bosoms of those beautiful girls to Meruparvata, the later became a target for derision. When some other people said that as those bosoms are weightier than Meruparvata, they cannot be compared with the latter, then also it became a target for ironical contempt. Those girls too laughed at it sarcastically. Incited by their sarcastic laugh, its enemy Nameru tree (Alexandrian laurel) too appeared to laugh on the pretext of yielding flowers.

षडंघ्रिसंघारवकैतवेन

गायन्मुदा माधवकीर्तिमुच्चैः ।

द्विजप्रवेकैर्व्यरुचत् प्रवीतः (परीतः)

शुको यथा तत्र हि किंशुकद्रुः

॥४१॥

The sage Shukacharya while singing and reading the Vedas along with Vedangas explains their meaning to the virtuous Brahmins sitting around him so that they clearly apprehend everything about the greatness of Lord Sri Lakshminaryana, the consort of Goddess Lakshmi. Likewise the parrot surrounded by many birds sings the significance of the spring and the month of Vaishakha in a voice more audible than that of the bees. Similarly it appeared as though that the Kimshuka (Butea frondosa) tree itself sang the greatness of Vasantha Madhava and Vasantha Madhusudana more audibly than the commotion caused by the group of bees. Thus that tree which was surrounded by many birds looked splendid like the sage Shukacharya and the parrot in that garden.



किंशुकः कुसुममालया वने
 फुल्लया किमु (च नि) तरां विदिद्युते ।
 दानवारिमसुरां त्रमालया
 मंडितं खलु विडंबयन्निव ॥४२॥

The Kimshuka tree adorned with bunches of blooming flowers shone splendidly in that garden as though it was imitating Lord Sri Narasimha decorated with the garland of intestines of that demon Hiranyakashipu whom he had killed. Or it can also be said that it appeared as though it was deriding the Lord.

स इत्थमालोक्य वनं गतानां
 विलासिनीनां विहृतिप्रभेदान् ।
 उपेन्द्रवज्रायितकायसारो
 गृहं प्रविश्याब्दगणान्मुमोद ॥४३॥

Thus Venkatanathacharya, whose sturdy physical frame resembled Vajrayudha, the weapon of Devendra reached his village after watching different games played by those wanton women in the garden on his way back. Thereafter he led his life happily with his wife for many years in his house.

As Venkatanathacharya's mind and body were as strong as Devendra's Vajrayudha, his act of witnessing different games of those coquettish girls did not arouse any feelings of perturbation either in his mind or his body.



श्रीमत्कश्यपवंशवार्धिशशिनः षड्दर्शिनीवल्लभ -
 श्रीलक्ष्मीनरसिंहवित्तविदुषः श्रीवेंकटांबामणेः (णौ)
 जातेनार्यदयासुधामयगिरा नारायणेनोदिते
 काव्ये चारुणि राघवेंद्रविजये सर्गोऽभवत्पंचमः ॥४४॥

Thus concludes the fifth canto of the epic "Sri Raghavendravidyaya" enchanting with ambrosial words composed by Narayanacharya with the blessings of his father. Narayanacharya who had his education from his father was the son of the couple Venkatamba and Lakshminarasimhacharya who was and erudite scholar in all the six Shastras and who was born and shone like a moon in the ocean of Kashyapagothra named after that virtuous and scholarly sage Kashyapa.

English translation of the fifth canto of the epic "Sri Raghavendravidyaya" composed by Sri Narayanacharya concluded.



CANTO - VI

In this canto, the poet has dealt with the features of Chola state, Venkatanatha charya's meeting with Sri Sudheendra-theertha at Kumbhakonam, his education under the Swamiji, his journey with his guru to various pilgrim centres, conferring of the title 'Mahabhashyacharya' by Sri Sudheendratheertha on Venkatanathacharya is recognition of the latter's victory in debate over his antagonists, felicitation by scholars at Thanjavoor, experience of indigence, call for Sanyasa from Sri Sudheendratheertha, Sri Vidyalakshmi's advice, attainment of Sanyasa at Thanjavoor.



वध्वा साकं तत्र तुंडीरदेशे
 वासं कृत्वा वेंकटार्यो महात्मा (विशिष्य) ।
 वंशाचार्यं श्रीसुधीद्रं दिदृक्षुः
 चारुप्रज्ञः प्राविशश्चोलदेशम् ॥१॥

The great Venkotanathacharya, a man of acumen, after living in that agrahara in Kanchi province with his wife for sometime, came to Chola state with an intention of meeting Sri Sudheendratheertha, the preceptor of his family.

मंदं मंदं मारुतस्पर्शमात्रात्
 निर्मर्यादं यत्र निष्यंदमानैः ।
 माकंदानां मार्गभूमध्यगानां
 पृथ्वी चैत्रेष्वान्तपंका मरंदैः ॥२॥

The nectar was flowing down continuously from the flowers of the mango trees which were in abundance all along the two sides of the roads in Chola State, just with the touch of the gentle breeze blowing there. As a result of this, the roads appeared slushy even in the month of Chaitra though they were dried up by the rays of the scorching sun.

सह्यक्षमाभृन्नंदिनीतीरदेशे
 भूयो भूयो भूसुमपर्वाग्रहाराः ।
 ग्रामे ग्रामे तद्गृहाणां सहस्रं
 गेहे गेहे पंडिता एव सर्वे ॥३॥

The Chola state which had become sanctimonious through the most sacred river Cauvery, the daughter



of Sahyaparvata, was full of agraharas inhabited by pious Brahmins. Each agrahara had thousands of Brahmin households. Everyone was a scholar in each house.

ग्रामे ग्रामेऽध्यापका जातमात्रा
गेहे गेहे सर्वशास्त्रागमानाम् ।
सायं प्रातर्होमधूमातिनीलं
रूपोपेतं यत्र निरूपमभ्रम् ॥४॥

Each household in each village of Chola State comprised learned teachers of the Vedas and all the Shastras. Though the sky is known to be devoid of any form, that part of the sky had turned blue ensconced by the fumes rising from the homakundas as a result of Oupasanas and homas going on each house there.

नित्यं यस्मिन्नुर्वरैवाखिला भूः
सालाः पूर्णा एव सर्वे घलौघैः ।
पृथ्वीदेवा दीक्षिता एव सर्वे
सहस्रक्षमाभृन्दिनीसन्निधानात् ॥५॥

As a result of the presence of Cauvery flowing in Chola State, the fertile land with its sylvan milieu there had gifted an enchanting spectacle of verdant growth. The trees were abundantly filled with fragrant and juicy fruits. All those pious Brahmins there were committed to the conduct of yajnas and yagas.

देशे तस्मिन् भूमिभूषायमाणे
कुर्वन्त्यासं कुंभकोणे सुधीन्द्रम् ।



दृष्ट्वा नित्यं मानितस्तेन विद्या -
भ्यासोद्युको वेंकटार्यो बभूव

॥६॥

Venkatanathacharya reached Kumbhakonam, a beautiful town in the Chola State which was embellishingly shining in this world. There he met Sri Sudheendratheertha, who treated him with warmth and affection. Then after some days he started learning further under the scholarly guidance of Sri Sudheendratheertha.

शाब्दं भाष्यं जायदेवीं च टीकां
भा तंत्रं भामतीं गौरवं च ।
व्यासार्योकां चंद्रिकां वेंकटार्यो
युद्यद्वेद्यं तत्तदभ्यस्यति स्म

॥७॥

Venkatanathacharya was studying all the requisite lessons on every Shastra every day. Lessons from all books including Patanjala Mahabhashya on Vyakarana, Jayadeva Teeka, Bhaatta Meemamsa of Kumarila Bhatta, Bhaamathi written by Vachaspathi Mishra, Gourava Meemasa of Prabhakara Guru, Tatparya Chandrika written by Sri Vyasaraja were in the routine.

प्रातः स्नात्वा साधुवेदांतभाष्यं
शाब्दं पश्चात्तर्कशास्त्रं ततस्सः ।
पूर्वं तंत्रं वा (चा) वदन्वेंकटार्यो
तुर्ये यामे कांश्चिदब्दाननैशीत्

॥८॥

After Venkatacharya finishes his morning bath and Ahneeka, students would assemble for classes.



Different students would study different shastras at different periods. Venkatacharya besides studying all Shastras under the swamiji would himself teach the subjects to others proficiently.

In the morning, Venkatabhakta would teach Upanishad Bhashya, Brahmasootra Bhashya and Geetha Bhashya, the great works of Sri Madhwacharya. Classes on Vyakarana Mahabhashya would follow. Later classes on Tarkshastra would go. In the afternoon, he would teach Poorva Meemamsa. Thus he spent many days with Sri Sudheendratheertha.

दृष्टुं कृष्णं दक्षिणद्वारकेशं
प्राप्तस्साकं वेंकटो देशिकेन ।
मायावादिवातमध्ये निषण्णं
कंचिद्भिक्षुं दृष्टवान् वावदूकम् ॥९॥

When Sri Sudheendratheertha went to Champaranya, (Rajamannargudi) which had the reputation as Dwarka of South India, to have the darshan of Lord Sri Krishna there, Venkatanathacharya also accompanied him. There he saw a loquacious saint scholar giving discourse to a group of advocates of Mayavada.

ब्रम्हाभिन्नो जीवसंघः कुतस्त्वं
ब्रूहि न्युक्ते केनचित्तद्बुधेन ।
मिथ्या यस्माद्विश्वमित्युक्तमात्रे
किं चातोऽस्मिन्नात्र मानं त्वयोक्तम् ॥१०॥



When Venkatanathacharya questioned that saint, "What is the proof that Jeeva is not different from Brahma?", one of the scholars from that group replied, "as the universe itself except Brahma is an illusion, there is bound to be absence of difference between Brahma and Jeeva". Then Venkatanatha charya said, "this does not corroborate किंचातोस्मिन्नात्र मानं त्वयोक्तम्".

शास्त्रे नोक्तो न श्रुतः केनचिद्वा
यः किंचातःशब्द उक्तस्त्वयेति ।
उक्ते तेन प्रावच (द) द्वेकटार्यो
व्यक्तं यस्त्वं नाशृणोः शाब्दभाष्यम् ॥११॥

When that Adwaithi scholar told Venkatanatha-charya that the word किंचातः was not quoted in any lexicon and none has heard it, Venkatanathacharya told him that in that case it became evident that he has not read Mahabhashya.

श्रुत्वा कोपात्तस्य शिष्योऽथ कश्चि -
द्भाष्यं क्व त्वं क्वेदृशस्तेऽभिमानः ।
पृष्टश्चेत्तां प्रक्रियां किं ब्रवीषी -
त्युक्त स्तेनानू (नु) क्तवानेवमेषः ॥१२॥

Reacting to these words of Venkatanathacharya, another disciple of that Adwaitha saint angrily stood up and told Venkatanathacharya that as Mahabhashya was so profound, he was unequal and so impudent. He also challenged Venkatanathacharya whether he could interpret various terminologies used in grammar. Readily accepting his challenge, Venkatanathacharya



interpreted in accordance with Mahabashya all the terminologies that were put before him by that disciple.

दंडेनान्यै (न्य) स्ताडितः कुंडलीव
स्था (प्सा) धातोर्यद्यङ् लुगंतस्य रूपम् ।
शत्रंतस्येत्यर्थवाक्ये स तास्थ (पाप्स) -
तस्येत्युक्त्वा वादिनं पृच्छति स्म ॥१३॥

Then another disciple of that Adwaitha saint behaving like a snake repeatedly beaten by a club, challenged Venkatanathacharya whether he could throw light on यङ् लुगंत form of प्सा धातु in शत्रंत. All before he could finish his derisive question, Venkatanathacharya replied that it was पाप्सत् and questioned him back.....

एतद्भातोः किं यङ्तस्य रूपं
ब्रूहीत्युक्ते चिंतयन्नर्थयामे ।
तत्रत्यानां देशिको मायिभिक्षु -
स्तूष्णीमासीदुत्तरेऽभासमाने ॥१४॥

Venkatanathacharya asked that saint himself wheter he could tell the यजंत form of that dhatu. The saint who sat ruminating for over an hour failed to hit upon the correct answer.

दृष्ट्वा सर्वं देशिकः श्रीसुधीन्द्रः
प्रागज्ञातं कौशलं शाब्दभाष्ये ।
प्राचीनाख्यां तां महाभाष्यपूर्वा
प्रादादस्मै पश्यतां पंडितानाम् ॥१५॥



Sri Sudheendratheertha presiding over the debate was astonished at the extraordinary intellect of Venkatanathacharya. Having witnessed his eloquence in debate, mastery over Shastras, speech intercepted by smiles on his face, the Swamiji was awe struck. Though Venkatanathacharya was studying Mahabashya under him, little did the swamiji know that Venkatanathacharya had assimilated Mahabhasya to a degree one would shudder to imagine. Immensely delighted swamiji nodded his head in great commendation and blessed Venkatanathacharya by conferring the title 'Mahabhashyacharya' on him.

तंजापुर्यामन्यदा शुल्बसूत्रं

व्याख्यातारं वावदूकं जयंतम् ।

राज्ञो विद्वान्यज्ञनारायणेज्या -

शीलोत्तंसस्तं ननंदातिमात्रम्

॥१६॥

After some days, Sri Sudheendratheertha went to Thanjavoor on the invitation of the royal court. Thimmannacharya too accompanied the swamiji. When a garrulous scholar who was writing commentary on Shulba Sootras confronted Venkatanathacharya in a debate, he accepted the challenge and ultimately emerged triumphant. One Yajnanarayana Dixit who had an excellent scholarship and who was a paragon among those who conducted yagas adorned the royal court of Thanjavoor as its chief scholar. He expressed his admiration for the scholarship of Venkatanatacharya by nodding his head encomiastically.



कालेऽन्य (ना) स्मिन् काकतालीयशब्दे
 जेतारं तं यायजूकान्कवीन्द्रान् ।
 तस्यां पुर्यां तत्पमुद्राङ्कने च
 प्रौढं मेने यज्ञनारायणस्तम्

॥१७॥

Yajananarayana Dixit who had come with eager desire to meet the swamiji noticed Venkatabhatta just as the exchange of pleasantries were coming to end. Addressing Venkatabhatta he said "oh! I am delighted to meet you incidentally काकतालीय whose name has reached the pinnacle of fame"

The explanations offered by Dixit about the etymology and meaning of the word काकतालीय in reply to the query of Venkatabhatta were ingeniously repudiated by the latter. Great scholars and poets assembled there were petrified with venkatanathacharya's stunning revelation of the defects in the meaning, the different authors of Lakshanagrantha had given.

Again in the afternoon, in a debate about "Tapta Mudrankana", Dixit argued that "Tapta Mudrankana" is incompatible with Shastras and futile. Venkatabhatta animadverted Dixits' contentions and gave convincing explanations about "Tapta Mudrankana". Considering the scholarship of Venkatanathacharya to be unique, the gratified Dixit accorded him great honours.

विद्योद्योगाद्वास (द्वत्स) रान् यापयंतं (न्स)
 प्राप्तीन्नत्यं पातकं निर्धनत्वम् ।



अत्यासन्नश्रीनिदानंदिरेश -

ध्यानोपायं (यो) बुद्धिवार्धिं (र्थिः) सिषेवे ॥१८॥

Thus Venkatanathacharya carved a niche for him as a scholar in the eyes of the society. He developed great penchant for acquiring a still higher level of scholarship. That apart there arose in him intense desire to universally propagate the intricacies of Madhwa philosophy, the eloquence of Teekakritpada and the powers of the Lord. Thus Venkatanathacharya was a ocean of knowledge. But he had no wealth. He was sure to get wealth after attaining sanyasa. But before he could get it, it was necessary for him to get constantly engaged in meditation of Lord Sri Lakshmi pathi. Further, to get the Lord deeply entranced in his heart, he was destined to experience poverty. Therefore in accordance with the will of God, extreme poverty persecuted him constantly as a consequence of the recompense of his deeds in his previous births.

अब्दस्यैकं पश्य (वस्य) तो नास्य नव्यं

स्थूलं वस्त्रं संततं चाल्पमूल्यम् ।

नव्यं वस्त्रं नैव सूक्ष्मं कदापि

क्षौमे तस्मिन् का कथाऽकिंचनस्य

॥१९॥

Venkatanathacharya carried on wearing a short dhoti tattered and torn. Let alone fine clothes, his family could not afford to do even with very thick new and particularly cheap clothes even once a year. When they were plagued by poverty of such intensity,



it need not be stated that they could not even dream of wearing silk clothes worked with silver and gold laces.

तैलाभ्यंगं वत्सरस्यैकवारं

नैतस्यास्ति प्राज्यमाज्यं कथं स्यात् ।

अग्निष्टोमे नाधिकारी कथं स्यात्

ज्योतिष्टोमे ज्यांतसंस्थाधिकारी

॥२०॥

The family of Venkatanathacharya could hardly think of an oil bath even on an important annual festival like Deepawali. Not to speak of ghee. Of course, they had tasted it on the day of their marriage. Can one who could not conduct a simple yaga like Agnistoma be able to conduct a great yaga like jyothistoma?

काले काले लभ्यते नास्य भक्तं

लब्धं चेत्तद्भुज्यते हंत भूमौ ।

पत्राभावादेकदा नार्थितेऽपि

क्षुद्धायाः शांतिमेवालभिष्ट

॥२१॥

Provisions insufficient for even a day's requirement was all the family of Venkatanathacharya had. It would be a great feast if vegetables could sparsely find their place in their mere homely meals. On many a day, when they could not afford even a single leaf, they had to have their food served on the bare floor. They seldom sought food from anybody. Even in a situation when it was inevitable for them to seek food from others, it used to be sufficient only for the nonce. Thus was the experience of Venkatanathacharya with penury!



छिन्ने वस्त्रे भिन्नपानीयपात्रे
 जीर्णस्थल्यां दस्युभिर्नीयमाने ।
 प्रागाकृष्टं भावि कौपीनमस्य
 छागे यागे प्रागिवाभूत् प्रयाजः ॥२२॥

Fate had Venkatabhatta pass through a train of more agonising moments as if to put his austerity to test. On a day early in the morning when his wife was about to attend to her usual chores, she was in for a shock. Only few cracked and broken vessels, tattered clothes and little rags they possessed at their dilapidated house were missing. Breaking open the door in midnight, the thieves had looted even them. The koupeena (cloth worn over the privities) which Venkatacharya should have worn in his state of abandonment of all worldly possession and earthly affections in the near future came to his possession earlier like Prayaja yaga preceding Pashuyaga.

विष्णोरेको वासरो वर्धमानेऽ
 लोके क्लृप्तः पंचषास्तस्य गेहे ।
 इष्टौ पंचैवोदितास्ते प्रयाजा -
 श्रातुर्मास्येष्वेधमाना नवासन् ॥२३॥

As is widely known, abstinence from food (Ekadashi) is observed as a custom on every fortnight. But at Venkatacharya's house, five to six such days were usual. Generally only five upahomas known as Prayaja are prescribed during the conduct of a yaga. They become nine for the yaga conducted during



Chathurmasya. This well exemplifies the number of days of abstinence from food at Venkatacharya's house.

पश्चाल्लब्धा यादृशी श्रीस्तदीयैः

तस्याः साम्यं लभ्यते चेत्कयाचीत् ।

अप्येतस्यासंपदो नोपमानं

लभ्यं लोके सम्यगालोचितेऽपि

॥२४॥

Venkatanathacharya's father, grand father, great grandfather and others had incomparable wealth. It was worthy of comparison with the opulence of Devendra or Kubera. But it was hard to find such an intense impecuniosity so as to compare with the indigence that was pestering Venkatanathacharya who was born in the same family.

एवं चेदप्यादराद् भोक्तृचिह्नं

संधार्थायं शास्त्रमुख्यादजस्रम् ।

हर्षं प्राप्ता ह्यात्मधर्मानुरूपा

पत्याकारस्पर्शनालापजातम्

॥२५॥

In spite of being plagued by poverty of such an intensity, Venkatanathacharya used to wear on his forehead the religious signs one would wear at the time of taking food, even on the days when he had no food. Unperturbed by deprivation of food, he used to sincerely engage himself in teaching Shastras and delivering discourses. His wife too had no disgruntle and would always revel in conversing with her husband and forgetting herself in his contractual love and affection.



दृष्टस्वप्नः श्रीसुधीन्द्रोऽथ विद्या -

साम्राज्यार्हं तं पयोधिं गुणौघैः ।

ज्ञात्वा विद्यासंप्रदायं स गोप्तुं

पारिवाज्यं प्रार्थयामास धीरम्

॥२६॥

Considering Venkatanathacharya richly deserving to be his successor in Mahasamssthana, Sri Sudheendratheertha was anticipating a conducive occasion to confabulate about the matter with him. His wish must have been purley divine. On a night, Lord Sri Moolarama appearing in his dream ordained the Swamiji to entrust the Mahasamssthana to Venkatanathacharya. Therefore the swamiji decided that Venkatanathacharya deserved to head the Mahasamssthana as well as Vidya Samrajya and disclosed his intention to him.

क्वाहं न्यासः कुत्र वा वेदविद्या -

साम्राज्यं ते क्वापि विद्याऽहमार्य ।

पारं सिंधोर्भारिमूढा विवेकी

गंतुं यत्नं को जनःसंतनोति

॥२७॥

Astounded by the proposal put forth before him by the Swamiji, Venkatacharya humbly replied, "I beg your pardon for my audacity. What an unthinkable proposition! Am I not too small to accede to Mahasamssthana adorned by the souls which have attained the divinity of supreme kind like Teekakritpada, Vibudhendra, Vijayeendra and your Holiness? How odd it is for me to head the Vidya Matha of Vedantha Samrajya coming in the tradition of Sanakadis! I just



shun the very thought. This is quite analogous with the foolish adventure of one who dares crossing a sea with a load on his head when he has not even seen a sea. None will call him a wise person.

इत्युक्तस्तं प्राह नावो हि बह्वयः
शांतिदातिर्धीरतोदारता च ।
केतुस्तासां मत्प्रसादो गरीयान्
विद्यंते किं दुर्घटं सिंधुयाने

॥२८॥

Reacting to the words of Venkatanathacharya, the swamiji began advising him in seclusion, "look Venkatanatha, the means are many to cross this great ocean. Tranquility, equipoise, courage, generosity are the ships. But quite aloft above these do my blessings guard and guide you to the goal. Still why the apprehension about crossing the sea?

एकांते तैर्बोधितः प्रत्यवादी -
द्वाला भार्या बालको नोपनीतः ।
बालश्चाहं नाश्रमे मेऽस्ति वांछा
निर्बन्धश्चेन्निर्गमिष्यामि नूनम्

॥२९॥

Venkatanathacharya prostrating before the Swamiji, submitted. "Your Holiness, isn't renunciation the main criterion for sanyasa? How can one bound by the shackles of family life entertain such a thought? My wife is still young. I haven't had thread ceremony celebrated for my son yet. All the more have I attained such an age to take up the onerous responsibility of heading the Mutt? Under these circumstances I do not



have the least inclination to take sanyasa. In spite of these if the fiat of Your Holiness becomes too compelling, the only course available for me is to think that I don't deserve the proximity to the swamiji, the greatest fortune I have had so far".

श्रेयोऽतीते कीदृशोऽत्रानुरागः
का वा भार्या जानतो नन्दनः कः ।
स्तिसंपर्को दुःखदाय्येव नूनं
दृष्टान्तोऽस्मिन् वालिधर्मात्मजाद्याः ॥३०॥

Continuing his advice to Venkatanathacharya, quoth the swamiji, "why so much interest in grihasthashrama which does not lead one to the path of salvation. Instead it remains as an impediment for the pursuer of that path. What then are the sensual pleasures? The charm of companionship between husband and wife is after all transient, but culminates in sadness for a knowledgeable man like you, who have studied shastras. The examples of Vali and Dharmaraja are quite ostensible.

अक्षणा काणं कर्णपर्यंतनेत्रं
लोभागारं संततौदार्यभाजम् ।
संध्योपासावर्जितं यायजूकं
दुष्टाचारं साधुकर्माचरंतम् ॥३१॥

क्रूरं शांतं रागशीलं विरक्तं
मत्तं मुग्धं वृद्धिमत्तं युवानं ।



दुष्टं साधुं दुर्विनीतं विनीतं
लक्ष्मातीतं लक्षणोद्यैरुपेतम् ॥३२॥

ॐकाराज्ञं सांगसर्वागमज्ञं
वैरागारं वर्धितास्निग्धभावम् ।
अज्ञोत्तंसं ज्ञानिनामग्रगण्यं
व्यक्ताकूतं लब्धगंभीरभावम् ॥३३॥

गत्वाऽगम्यं पूज्ययित्वाऽप्यपूज्यं
सोद्धाऽमानं तेन चादाय किञ्चित् ।
नालंबुद्धिर्दीयमानेऽपि तासां
जातात्मा नं क्लेशायित्वापि नूनम् ॥३४॥

If you wish to continue your family life, you may have to persist in getting the support from the prominent persons in this material world. You may have to praise the eyes of an one eyed man as most beautiful, flatter the most greedy as magnanimous, eulogize scoundrels and men indulged in profanity as noble and sacred, praise the angriest as the meekest, call a libertine as one who is void of attachment to worldly objects, rate one who puffed up with pride as innocent, call an old man as juvenile, rate an impudent as demure, extol the ugliest as most handsome, call the one who neither knows anything about nor correctly pronounce the Pranava ॐ as a great scholar. What all these are for! Is it not for some pittance he doles out? Now understand how trivial money is. Even if you take that money doled out by him putting up



with the insult he causes to you and give that money to those women at home, they will not be contented.

वेदव्याख्यासंपदो नैव युक्ता
व्यासंगे ते मज्जतो गेहजाते ।
तस्मादाशां मुंच तस्यां तरुण्यां
शीघ्रं कुर्या बालमंगोपनीतम् ॥३५॥

It does not behove a righteous soul with such merits as unmatched like you to be disposed. You must seek the path that leads you to real happiness, engage in tasks that take you there. That alone is the path of fulfilment. The Vedas that guide us to the glorious path of happiness are your obsession. Had you not expressed before me your desire to expound the meaning of the Vedas? Accomplishment of such a scared task does not brook the confines of family life. What exactly suits it is your attaining sanyasa. Therefore pondering over all these, you discard all your interest in family life. Perform your son's upanayanam; prepare the ground for taking sanyasa.

श्रुत्वाऽशृण्वन्नेवमुक्तं गुरूणां
गत्वाऽयासीदेष चिंतां दुरन्ताम् ।
निर्यायादित्येष निश्चित्य ताव -
न्मर्त्यैराप्तै रक्षति स्मैनमेषः ॥३६॥

Venkatanathacharya, without showing any response to these words of advice from Sri Sudheendra-theertha, left the place and reached his house. Those



words of swamiji's advice aroused a kind of revolution in his mind. He fell into the vortex of opposing thoughts Apprehending that Venkatanathacharya may take himself off from Kumbhakonam, swamiji on his part assigned the task of surveillance over Venkatanathacharya to his confidants.

स्थास्यामश्चेल्लभ्यते संयमित्वं
गच्छामश्चेत्तेऽधुना मां शपेरन् ।
स्थातुं शक्यं नैव गंतुं च शक्यं
कुर्मः किं वेत्यान्मनाऽध्यायदित्थम् ॥३७॥

Venkatanathacharya after reaching home cogitated thus. "I know not why I fail to make a choice. If I think of escaping from here, there is the wrath of guru lurking, if I choose to stay on, there stares sanyasa. I am unable to decide what to do!"

कर्णाकर्णी प्राप्य हृत्कर्णशल्यं
कांतोदंतं सा सरस्वत्युदग्रैः ।
अश्रुव्यूहैः प्रोक्षतीवात्महव्यं
पूतं दातुं तद्वियोगानलाय ॥३८॥

That her beloved husband Venkatanathacharya was distraught with perplexity had become well known to Saraswathamma. By the time he returned home some one had already given this information to her. This was quite heart rendering for her. She felt as though some one was pricking her ears with an iron rod. Tears welled in her eyes as she felt herself alone in a forest. As her sorrow became uncontrollable, flood



of tears gushed as if from a breached tank. It appeared as if she was sprinkling her scared body with the stream of her tears to offer it as oblation to the fire of separation from her husband.

तस्यां रात्र्यामन्त्ययामार्धभागे
कांचिद्देवीं कांचिकाऽलक्ष्यनीवीम् ।
शय्योपांते शारदांभोजनेत्रा -
मध्यासीनां विस्मितः पश्यति स्म ॥३९॥

Venkatacharya's ambivalence gradually fused into the stream of thought about the fundamental problems of life. He slipped into a doze pondering over them. After some time, with a reflex of understanding himself, he awoke in great bliss. Though it was still pre-dawn, the room where he had slept was flush with refulgence much more than that of the sun. With an air of surprise he rose from the bed and sat. A magnificently brilliant woman with eyes like the lotus of an autumn he saw sitting by the pillow. The profuse resplendence was dazzling to the eyes. Venkatanathacharya was non-plussed to see her. The experience he had was a grand synchrony of joy, astonishment and bright simply unprecedented. He remained dumb found.

कैषा योषा कांचनानर्घ्यभूषा
दोषाधीशानानना चारुवेषा ।
दोषातीता सांद्रधम्मिल्लदोषा
भाषादेवी सर्वसाक्षान्मनीषा ॥४०॥



"The beauty of woman was matchless. Though the shine on her face was brighter than the sunlight, it was as cool as moonlight. Her broad forehead, wide coquettish eyes, bee like eyeballs, nose that resembled the champak flower, tiny mouth, plumpy bosoms, robust build though tenous and wavy, yellow complexion like the colour of lemon, plait hanging down like a snake, priceless jewels on her, eyebrows wearing an expression of rejection of the whole world, attractive smile on her face, above all divine lustre were beyond the imagination of even a romantic poet. Who the woman with such features can be?" thus speculated Venkatanathacharya.

यद्वा नारी किन्नरी वोरगी वा
देवस्त्री वा हंत या काचिदस्तु ।
कस्मादेषाऽभ्यागता मत्समीपं
प्रोवाचैषा चिंतयंतं तमित्थम् ॥४१॥

Venkanathacharya sat still and agape gazing at the goddess. "Who this woman can be? Surely not a human. Superhuman signs all over to behold! How magnificently beautiful! Is she a Yakshi? Kinnari? Nagakannike? Bhashadevi? Who she might be? No matter. Whoever it be?..... but why she chose to sit by me?...." thus pondering sat Venkatanathacharya speechless. She began to talk to him who had remained still, thoughtfully staring at her.

कानीनोऽसौ कन्यकाभावमादा -
द्भोग्याया मे संततं पंडितानाम् ।



तस्माज्जाताऽऽनंदतीर्थप्रियाऽहं
विद्यालक्ष्मी विद्धि मां विद्वदाद्य ॥४२॥

बालामेनामेधयामास मध्वो
भाष्यक्षीराद्व्यासवाक्कामधेनोः ।
अक्षोभ्यश्रीपादशिष्याग्रगण्यैः
प्रौढोत्तंसैः प्रापितं यौवनं मे ॥४३॥

उर्वी सर्वा येन राजन्वतीत्वं
राज्ञा हंतं प्राप यत्पादभाजा ।
तेषां व्यासाचार्यराजेश्वराणां
संगृह्याहं पाणिमद्धा समिद्धा ॥४४॥

आकल्पं मेऽकल्पयज्जीवनेच्छो -
र्वासं वल्ल्यास्तर्कनाट्योत्सुकायाः ।
सौधायान्यायामृताद् वृद्धिमत्या -
स्तात्पर्याद्या चन्द्रिकाख्या स तस्याम् ॥४५॥

विख्यातो यः श्रीविजयींद्रव्रतींद्र -
स्सख्या लब्ध्वा साधुकीर्तिं मयोर्व्याम् ।
व्याख्याव्याजादालवालं व्यतानी -
तस्या वल्ल्या न्यायपूर्वामृतस्य ॥४६॥

चित्रैर्वणैः शोभितं श्लाघितार्थं
व्याप्तं देशे क्षौमवासोऽतिनूलम् ।
प्रायच्छन्मे कंटकोद्धारदंभा -
दाचंद्रार्कस्थायिचारुप्रभावः ॥४७॥



भूषापेटीं तत्त्वमाणिक्यपेठ्या
मुक्ताभूषां न्यायमुक्तास्त्रजा मे ।
यद्यत् क्लृप्तं भूषणत्वेन वध्वा -
स्तत्तदग्रं धैरातनिष्ठातुलश्रीः ॥४८॥

वादे नित्यं वैरिविद्वज्जयश्री
राजस्थाने प्रापिता मां तयेति ।
व्याख्याव्याजातर्कनृत्तस्य मह्यं
रंगस्थानं निर्ममे श्रीसुधीन्द्रः ॥४९॥

व्यासेनोक्तं व्याकरोद्यद्धितीय -
स्कंधं प्रायो दुर्गमैकादशं च ।
मौलेरग्रे मौक्तिकं तन्ममासी -
न्नमरामं नाटकं चित्रगद्यम् ॥५०॥

सर्वं व्यर्थं भाति मे जीवनाड्या -
श्छिन्ने मूले चन्द्रिकासौधवल्ल्याः ।
व्याख्यानात्त्वं माऽकरो रूढमूलां
धर्मी नो चेद्धर्मचिन्ता क्व दृष्टा ॥५१॥

जानीहि त्वं वेंकटार्य त्वदार्ये
वासो यन्मे वत्सरद्वन्द्वमेव ।
तद्व्याख्याने लब्धवर्णो न चास्ते
विद्वत्संघे नैव भावी त्वदन्यः ॥५२॥

श्रीरामार्चा पूज्यते येन तस्मि -
न्वासं यन्मेऽकल्पयद्व्यासदेवः ।
कर्मदीन्द्रैरेव पूजापि क्लृप्ता
तस्मात्साहं तेषु नित्यं वसामि ॥५३॥



तस्मादङ्गीकृत्य कर्मदिभावं
 राजा विद्याराज्यलक्ष्म्या भवत्वम् ।
 नो चेल्लुंपेन्नित्यवाचां विचारैः
 साकं लोके वैष्णवः संप्रदायः

॥५४॥

"Oh! Great scholar ! I am the goddess Vidyalakshmi. Sri Vedavyasa created me for carrying out the assignment of fostering the scholars . I am the most favourite of Sri Anandattheertha. Besides redefining the real meaning of the Vedas, my treasure , which was tarnished by others, he nourished me with the milk of his 'Bhashyas ' from the Kamadhenu of "Brahmasootra". I attained my youth with the assistance rendered by Sri Jayantheertha. Then..... it should be said that I was greatly fortunate. Sri Vyasaraja..... he was really the king of kings ! Powerful kings were waiting at his doorsteps to get his blessings. He took me under his care. With his Nyayamrutha, Chandrika and Tarkatandava, he provided me a palatial house to live in permanently and a stage for performing my dance. It can be said that you are his replica. Such is the resemblance ! I felt the need for a companion when I attained youth. Even that wish of mine was fulfilled. Sri Vijayeendra..... Astounding ! How majestic he was to behold !! It was his unblemished fame which became my companion. He Provided puddle of 'Amoda' to 'Nyayamrutha', my favourite creeper. I am ever grateful to Vijayeendra for his great service. He presented me a very good thin saree pleasantly coloured in the form of 'Kantakoddhara'. What better necklace can one wish to have than 'Nyayamukthavali'. I was in need of a



casket to preserve it. It was gifted to me in the form of 'Tattvamanikyapeti'. See here, he decorated me with these jewels with each of his books. It was Sri Sudheendratheertha, your guru, who provided me the stage for the performance of my 'Tarkanatya'. His commentary on Bhagavatha added to the shine. Still without an ornament to adorn my forehead, I had a feeling of missing something. It is only the ornament that decorates the forehead which adds beauty to all the ornaments. Sudheendratheertha befittingly decorated my forehead with his jewel 'Subhadra-parinaya'.

Happen whatever may. It is the creeper 'Chandrika' which is the elixir of life. If that very creeper withers it is like my vital nerve snapping. What has now befallen me is nothing but that. It is only with my survival the ornaments serve to add lustre to me. My survival itself is already at stake. That is the reason why I have come to you. It is better for a woman to seek protection from her husband. Otherwise she would be termed as flirt! A woman does well to be in somebody's care, or else her life gets sullied. Therefore it is only you who should once again provide me protection. Your commentary on 'Chandrika' would save my honour. Now my very survival rests in your hands. I would be with your guru only for two more years. Then there would be none to take care of me. None other than you is there to take care of me".

"Further my father Vyasadeva had laid down a principle that I should always be with the person who



worships Sri Moolarama. Therefore it is there where I permanently reside. Hence you cannot refuse to take care of me.

Therefore your consent for Sanyasa is most essential. Venkatarya, do not think that you would lose everything by accepting Sanyasa. I promise you that I, Vidya Rajya Lakshmi, would be always with you, the emperor of Vedantha Samrajya. You should not have a feeling of hesitation because the danger of extinction is lurking over this great Sadvaishnava tradition.

उत्सूत्रत्वं केवलं नाद्यपक्षे
न्यायौघानां किं तु तत्पुस्तकानाम् ।

रक्षाभावाद्भक्षणान्मूषिकाणां
मायावादिब्रह्मवन्निर्गुणानाम् ॥५५॥

आद्ये तन्त्रे प्रक्रियायां विचार -
स्तत्रैव स्यात्कर्मणां निर्णयोऽपि ।

किंचात्रैव न्यायपूर्वा सुधाख्यां
भाष्यारंभं शाब्दिका एव कुर्युः ॥५६॥

वक्त्री (क्ता) विष्णोरुत्तमत्वं कथा या
भूपालानां भाति विद्वत्सभायाम् ।

शक्तेर्भानोः शक्तिपाणेर्गणेशः
शक्तादीनां धूर्जटेर्वा तदा स्यात् ॥५७॥

छात्रागारं शश्वदेकप्रकारं
वेदोद्धोषैर्वैदिकानामुदारम् ।



गोमायूनां जल्पकानामजस्रं
कारागारं सर्वदेशे तदानीम् ॥५८॥

बृंदानीव क्षमाधराणां तदानीं
हेत्या जीष्णोश्छिन्नपत्राणि कीटैः ।
वेदांतानां पुस्तकान्यार्य लोके
पर्णोज्झानि स्युर्महापाठकानाम् ॥५९॥

आचार्याणां कर्मठानां मठानां
वेद्यां विद्यां त (द्यात्) त्वमिथ्यात्ववादः ।
मर्त्याभावाद्वासना वाशितानां
तत्रत्यानामंडजानां तदानीम् ॥६०॥

देवागारं देशिकानां प्रदीप -
ज्वालामालादीप्यमानं तदा तु ।
सूर्यालोकं संश्रितोलूकलोकं
सूर्यालोकेनोज्झितं नो लभेत ॥६१॥

हंतेदानीं देवताया गुरुणा -
मर्चागारं गुगुलुव्यूहधूमैः ।
दीपैर्दीप्त्यैर्दीप्यमानं तदानीं
नित्यासत्कालात् भूतास्यदीपैः ॥६२॥

उल्लोचानामुन्नतानां प्रकीर्णं -
धूलीबृंदैर्धूसरा केतकानाम् ।
वेदी स्यात्तद्देवतामंदिराणां
रथ्याधूलीधूम्रवर्णा तदानीम् ॥६३॥



Venkatanathacharya sat entranced by her mellifluous voice. Vidyadevi continued :- " The exponents of tradition like you have had the manifestation of God Himself in previous yugas. This tradition which has continued uninterrupted for long was in jeopardy during the time of Sri Prajnatheertha. He protected it handling the situation bravely. It reached its peak with the efforts of Sri Anandatheertha and remained there until the time of your guru. It would be exposed to peril if you do not strive to uphold it. Whatever said becomes debate. Not only that, the ancient books on Shastras become extinct and rats would relish them as their food. The same fate awaits Meemamsa. It may not be an exaggeration to say that a day may come when the dry grammarians may take upto write commentaries on Nyaya Sudha of Sri Jayatheertha!

Above all these, let me unveil a secret. There is none who can uphold the supremacy of Lord Sri Vishnu in royal courts. Then there are Shaivas, Skandas, devotees of Ganapathi, worshippers of Shakthi who are striving to pollute the minds of the people by advocating the supremacy of their devathas. Atheists would rule the roost in the coming days. This is the age when the people believe the existence of only the visible things. Now the time has come to inculcate faith in their minds by conclusively proving that an invisible thing which possesses divine powers exists in non-physical form. As a result of your noble deeds you are the only person who can do it. No other task is as great



as this. It paves the way in future for propagation of Madhwa philosophy by Sri Vishnuthera again. It saves the seeds for reincarnation of Sri Durga for accomplishing the task of destruction of the evil and establishment of Dharma. It creates an atmosphere conducive to reincarnation of God as Sri Kalki. Only you as the most favourable blessed by the guru Sri Madhwa can accomplish this major task.

In this Kaliyuga which is devoid of the incarnation of the Lord, to be a source of support to the virtuous and to be instrumental in their accomplishments is possible only for you. The God had bestowed you with powers to get rid these people of their sufferings. Immersed in the affairs of your family, you have forgotten all these. No, this is not the path you should follow. Wake up, understand yourself. Then only you would find how childish your predicament is. As the tradition of Dharma is still in existence, you are unaware of the darkness ahead. But its very thought is startling. A day would come when chanting of the Vedas by Brahmins in Mutts and other places meets its end by giving way to barking of dogs. Pathetic sight of torn out pages of sacred books of Shastras belonging to the libraries of scholars littering all over the streets becomes the order of the day. The doctrine of 'Mithya' spreads rapidly everywhere. Oil lamps would cease to glow in sacred temples ruined and destroyed by the heat of the Sun converting them into abode for owls. Dust emanating from streets replaces the smoke of fragrance offered to God. People would become



arrogant and lead their lives like animals. Only food and materialistic pleasures would get priority in the lives of these people and they would be put into lot of distress by wrangling with each other. As the only solution for all these, you should ascend the throne of Vedanta Samrajya and engage these people in the acts of Dharma by preaching Dharma and Shastras to them, writing books and exhibiting your divine powers. Anything done by you in your grihasthashrama would remain insignificant, but every task performed by you in Sanyasashrama would result in fruition thousand times your efforts. Its benevolent effects are countless.

नेदानीमेतादृशाः संप्रमोदः
 पारिव्राज्यं यादृशः प्राप्यते चेत् ।
 संप्राप्ता त्वां न त्यजामि क्षणं वा
 स्वप्ने वाऽहं न स्मराम्यन्यभिक्षोः ॥६४॥

It you accept Sanyasa, it gives me pleasure greater than what I am enjoying now. I have come to you seeking only your protection. I would not remain separated from you even for a moment and I would not think of any other Sanyasi even in my dream.

विध्यायत्तं ते यतित्वं न शक्यं
 त्यक्तुं प्राप्तं त्वद्वशत्वं ममापि ।
 इत्युक्त्वा सा मंत्रमस्योपदिश्य
 स्वीयम् देवी पश्यतोऽन्तर्दधेऽब्धा ॥६५॥



Oh Venkatarya ! I would like to shed light on the fact that Sanyasashrama is inevitable for you. None can prevent it. It is also inevitable for me to surrender before you. Therefore it is sure that your consent for Sanyasa results in your ennoblement."

Thus advising Venkatanathacharya, the goddess Vidyalakshmi preached him the text of prayer addressed to herself and disappeared from his sight.

भूयो भूयो बोधितस्माधकैस्तैः

पारिव्राज्यं बाधकैरन्यथात्वे ।

स्मारं स्मारं देवतोक्तं च विद्वा -

नुद्युंक्ते स्म स्वात्मजस्योपनीतौ ॥६६॥

Sri Sudheendratheertha repeatedly advised Venkatanathacharya to accept sanyasa explaining the means which are effective in attaining Sanyasa as well as those which act as hindrances and cause evil effects if Sanyasa is not accepted. Venkatanathacharya's emotions knew no bounds. The oratory of the Goddess, the sacred charm on her face had left an unforgettable imprint on his mind. He sat for a while with his eyes closed recollecting the wonderful experience he had and also the counselling words of the Swamiji. Then he engaged himself in making preparation for the upanayanam of his son.

सोमादिभ्योः देवताभ्यः प्रदानं

पुत्रस्यैतन्मुख्यमेवंविधस्य ।

लोके गौणं नूनमित्थं वदन्तं

दृष्ट्वा को वा नाश्रु सर्वो भवोच ॥६७॥



Who would not shed tears when they see Venkatanathacharya proclaiming "though the act of one giving in charge of his son to the devatas Agni, Savita, and Soma before Brahmopadesha during upanayanam, is metaphorical in this world, my act of giving my son to them for protection is inevitably important now, the reason being my attainment of Sanyasa shortly!"

सन्यासश्चेद्दीयतेऽन्यैव मोहा -

द्वार्या कुर्यात्साहसं तस्य नूनम् ।

इत्यालोच्य श्रीसुधीन्द्रोऽथ योगी

साकं यायात्तेन तंजापुरीं सः

॥६८॥

Sri Sudheendratheertha knew very well that Venkatanathacharya's wife looked upon her husband as her very life. Therefore afraid of the possibility of Saraswathamma's resistance if it is planned to confer Sanyasa on Venkatanathacharya at Kumbhakonam itself, the Swamiji quietly took Venkatanathacharya with his entourage to Tanjavoor.

आशापाशो वैरजा होमसंस्था

संस्थाङ्के सत्येष निघ्नंस्तमांसि ।

स्नातस्सिंधोरुद्रतो दीधितीनां

धामेवायं भाति रक्तांशुकश्रीः

॥६९॥

One who is afflicted with the snare of passion can get himself rid of affliction by performing Virajahoma. Venkatanathacharya who had his bath after performing that homa appeared in his ochrous red attire like the sun resplendently shining with



red rays arising from the edge of the ocean and annihilating darkness .

लगने लग्नगुणे निलिंपगुरुणा दृष्टे विमृष्टे द्विजैः
एनं सम्मदभागधीहि भगवो ब्रह्मेत्युदीर्य स्थितम्।
आलोक्योपदिदेश देशिकवरस्तस्मै स तारं पुरा
स्वप्नेऽस्वप्नदुरापवैभवनिधिर्लब्धां दधौ चाभिधाम्

॥७०॥

Brahmin astrologers fixed an auspicious day associated with the influence of features like Pancheshtika and the aspect of the Planet guru. Venkatanathacharya completed all the pre sanyasa solemnities. Sri Sudheendratheertha sat happily for having accomplished his wish. Venkatanathacharya who was sitting before his guru with folded hands appealed to his guru to initiate him in Pranavamanttra which expounds Parabrahman. Sri Sudheendratheertha administered Pranavanmantra and other Mantras also, besides sixty four arts to Venkatanathacharya. As had been ordained before hand in his dream, the Swamiji named him 'RAGHAVENDRA'.

तस्य नाम स ददे सदाशिषा
राज राज इव राजितः श्रिया ।
रामभद्र इव भद्रभाजनं
तत्कृपेव जगतां हिते रतः

॥७१॥

Sri Sudheendratheertha was affluent like Kubera, a benefactor like Lord Sri Rama. More so he was always interested in championing the general good of



the universe with His blessings. He felicitously blessed Venkatanathacharya and named him "Sri Raghavendra".

श्रीसुरेन्द्रवदयं तपस्यया
श्रीजयींद्र इव कीर्तिसंपदा ।
विश्रुतोऽहमिव वादसंगरे
राघवेन्द्र यतिराद् समेधताम् ॥७२॥

"Become an ascetic like Sri Surendratheertha, my Paramaguru ; celebrated like Sri Vijayeendratheertha my guru; always be triumphant like me". It was thus Sri Sudheendratheertha bestowed his blessings on Sri Raghavendra.

मंत्रैः पूर्तैर्वारिजाद्यैः प्रसूनै -
मुक्तामुख्यै रत्नजालैरुपेतैः ।
वार्भिः शंखापूरितैः सोऽभिषिच्य
प्राज्ञं विद्याराज्यराजं वितेने ॥७३॥

Sri Sudheendratheertha poured the water consecrated by the Mantras along with lotus and other flowers as well as pearls and other gems from the conch on Sri Raghavendra and coronated him as the "Emperor of Vidya Samrajya".

श्रीरामार्चा व्यासदेवोपलौ द्वौ
शास्त्रौघानां पुस्तकं चामरे च ।
श्वेतच्छत्रं स्वर्णयानं सवाद्यं
प्रादादस्मै राजचिह्नं स सर्वम् ॥७४॥



Entrusting Sri Raghavendra with the responsibility of administration of the Mutt, Sri Sudheendratheertha handed over to him among others mainly the idols of Sri Moolarama , Sri Digvijayarama, Sri Jayarama, the symbols of the Mutt ,two of the Vyasamustikas which were gifted to Sri Acharya by Lord Sri Vedavyasa, books on Shastras, a pair of chamaras, swetachatra (White umbrella), percussions and other instruments, gold palanquin.

आचार्ये राजमाना श्रुतिशिखरकलाराज्यलक्ष्मीः सुधींद्रे
मुक्त्वा तं तुंगभद्रातटभुवि गुरुभिर्भ्राजमानं तपोभिः।
राजतं कुंभकोणे रघुपतिचरणासेवनासक्तचित्तं
विद्वांसं वर्धमानं गुणगणजलधिं संश्रिता राघवेन्द्रम्
॥७५॥

Sri Sudheendratheertha set off on a journey towards north and attained the Lotus feet Lord Sri Krishna at 'Kaladri' on the banks of the Tungabhadra . Sri Vedanta Vidyarajyalakshmi who was hitherto shining resplendently under the patronage of Sri Sudheendra-theertha who was dazzling totally absorbed in constant meditation of God there, sought protection from Sri Raghavendra who had his mind profoundly interested in serving the Lotus feet of Lord Sri Rama; who had a scholarship of erudition in all shastras ; who was constantly thriving ; who was like an ocean of attributes like tranquility and self restraint ; and who stayed shining with brilliant lustre at Kumbhakonam.



श्रीमत्कश्यपवंशवार्धिंशशिनः षड्दर्शिनीवल्लभ-
 श्रीलक्ष्मीनरसिं वित्तविदुषः श्रीवेंकटांबामणोः (णौ) ।
 जातेनार्यदयासुधामयगिरा नारायणेनोदिते
 काव्ये चारुणि राघवेंद्रविजये सर्गोऽद्य षष्ठोऽभवत्

॥७६॥

Thus concludes the sixth canto of the epic "Sri Raghavendravigijaya " enchanting with nectareous words composed by Narayanacharya with the blessings of his father. Narayanacharya who had his education from his father was the son of the couple Venkatamba and Lakshminarsimhacharya who was an erudite scholar in all the six Shastras and who was born and shone like a moon in the ocean of Kashyapagotrha named after that virtuous and scholarly sage Kashayapa.

English translation of the sixth canto of the epic "Sri Raghavendravigijaya" composed by Sri Naryanacharya concluded.



CANTO - VII

In this canto the poet has given details of Sri Raghavendratheertha's pilgrimage and descriptions of Ramasethu, the seas and also of Sri Gopalastuthi composed by the Saint.

स कदाचिदादृतमना हरेः स्थला -
न्यखिलानि पुण्यसरसीश्च वैष्णवीः ।
अवलोकितुं यतिवरो धृतव्रतः
प्रथमं सुरप्रभुदिशं प्रतस्थिवान्॥१॥

Sri Raghavendra who was under steady observance of religious obligations decided to visit Vaishnavite religious places and also to take holy bath in various rivers and ponds at those places. He set off towards east first.



अनमन्नमज्जनमनोविनोदनं
 द्युपुरीशमीशमघराशिभञ्जने ।
 अगमत्ततो निगमगीतसद्व्रतः
 परिपूर्णदेवनगरं गुणाकरम् ॥२॥

Sri Raghavendra who was continuously performing Vedic vows began his tour by first having the darshan of Lord Sri Hari, the presiding deity of Dyupuri who destroys the sorrows and sins of those who are devoted to Him. From there he came to Paripoornadevanagara, a holy town inherited by virtuous people.

अथ लोकमातरमवन्दतेन्दिरा -
 मनवद्यह्यमणिशृंगमन्दिराम् ।
 वदनेन कांतिसदनेन पुष्पातीं
 नमतो निरस्तममतो यतीश्वरः ॥३॥

The great Saint Sri Raghavendra who was not constrained with worldly attachments worshipped the goddess Indiradevi whose face was constantly shining with divine resplendence; who always protected those who surrendered at her lotus feet; and whose abode was adorned with blemishless Shikhara (top) made of gems, at Paripoornadevanagara.

गुरुपूर्णबोधमतसिन्धुचन्द्रमा
 यतिराडुपादिशदगाधमेधसाम् ।
 अथ मानपद्धतिपुरःसरं कृती
 निजदर्शनं निखिलसंपदां पदम् ॥४॥



Sri Raghavendra, the learned Saint who shone like Moon in the ocean of the Philosophy of that Jagadguru Sri Poornaprajna, educated the people about the ways of achieving ennoblement by teaching and delivering discourses on the books of Philosophy right from "Pramanapaddhathi " of Sri Jayatheertha to all the literary works of Sri Acharya .

कमलालये कमलया कटाक्षितो
यमिराडवाप यमराडपायदम् ।
प्रणिनंसुरर्धमहिलं कृपोर्मिलं
सरलं श्रितेषु गरलं खलेऽखिले ॥५॥

Sri Raghavendra after offering his worship at Paripoornadevangara, left for a place known as 'Kamalalaya', where he worshipped the goddess Lakshmidēvi. Maheshwara, the ocean of kindness had forced even Yama, the god of death to flee at the time of offering protection to Markandeya . He is the one, who kills even Yama when this world comes to an end; who magnanimously bestows those who surrender before him with boons ; who is fearful like poison for those who hate the men and women who are devotionally inclined towards him as well as Lord Sri Hari. He has earned the fame as Ardhanareeshwara by gifting half of his very body to Parvathi. Sri Raghavendra came to the shrine of Maharudra of such virtues to offer his worship.

स ततः प्रणम्य सततादिनिस्वनो
धिषणाभिनंदिधिषणो ध्रुतेषणः ।



समगादगाधपयसा पयोधिना
सह संगमं सपदि सहजन्मनः ॥६॥

Sri Raghavendra proceeded further after worshipping Maheshwara. Musical instruments like Indian lute, Kettle drum, trumpet, double drum were being played while he was travelling. He was always absorbed in reflecting upon the noble virtues of God which are quoted in the Shastras. Even Brihaspathyacharya, the mentor of the devathas used to get delighted by complimenting him for his knowledge. Thus Sri Raghavendra's scholarship deserved comparison with that of Brihaspathyacharya. He had given away not only the three attachments namely fondness towards son, infatuation for money and fascination for the transient heaven but was also free passion and hatred. Sri Raghavendra, the embodiment of such great qualities reached the place where the river Cauvery joined the deep sea.

इह दातुमस्य यतिपुंगवस्य सा
महनीयरत्नमथ रत्नगर्भया ।
धृतमंतराप्लुमुदितादरा भुवो
विवरं विवेश विवेशेव संभ्रमात् ॥७॥

When Sri Raghavendra reached the place of confluence of the river Cauvery with the sea, the Cauvery earnestly resolved to present a priceless gem to Sri Raghavendra, the great saint. Those who saw the river Cauvery disappear into a hole at the place of confluence felt as though she had jubilantly gone there



to pick a gem from the belly of Bhoodevi who had earned the fame as 'Ratnagarbha' for having hidden gems in her abdomen.

अवगाह्य सद्यतनयासरस्वतो -
 विमले चिरं व्यतिकरे व्यराजत ।
 हृदि भावितो हरिर्वोदितस्तया
 सरिदीशदर्शनकृतानुसमदः ॥८॥

Sri Raghavendra went into a state of ecstasy when he saw the Sea in its full glamour. He sojourned there for a few days engaged in regular acts of holy dip at the sacred place of confluence of the Cauvery and the Sea. When he came out of that place after finishing his bath, he coruscated brilliantly like Sri Narayana emerging out in the form Lord Sri Ranganatha from the heart of Cauvery after getting worshipped by her there.

अधिरुह्य तीरमविषह्यतेजसां
 निलयं कृताघविलयं कृपालयम् ।
 कलयन्नुवास दलयन्तमापदं
 मुरहारिणं मुनिवरो हृदंतरे ॥९॥

After finishing his bath in the sea, Sri Raghavendra returned to the shore and sat there performing Ahneeka and simultaneously meditating on Lord Sri Krishna, the embodiment of infinite qualities who is shining with brilliant lustre that cannot be endured by the wicked; who destroys the sins of those who chant His name; who is most magnanimous; who liberates those who are devoted to Him from their agonies; and who



had killed the demon Mura in the past. Thus Sri Raghavendra stayed there for some days.

हृदि बद्धशुद्धिभिरुदारबुद्धिभिः
प्रतिषिद्धसिद्धजनगर्वसिद्धिभिः।
परितो वृतः परिजनैरुपेयिवान्
स तु चंपकाधिपपुरं ततः परम् ॥१०॥

The followers of Sri Raghavendra had purity firmly established in their hearts; were magnanimous; had by the grace of their guru attained sanctitude that put even the ascetics to shame. Proceeding from there accompanied by such followers, Sri Raghavendra reached the shrine of Lord Sri Rajagopalaswamy, the Lord of Champakaranya and the presiding deity of Rajamannargudi.

स ददर्श देवमनिदर्शनश्रियं
हरिभक्तिदर्शनविरोधिकर्शनः ।
चिरमास्त तत्र परमास्तिकाग्रणी -
हृदि मस्तुलोलमति वस्तु संस्तुवन् ॥११॥

Sri Madhwacharya has advocated that Lord Sri Hari gets pleased with and bestows His blessings on those who with firm knowledge of truth that Lord Sri Hari is supreme, worship Him with profound devotion bonded with strong friendship. Sri Raghavendra has refuted the doctrine that advocates merger of Atma in Brahman and equality of all in salvation which is antagonistic to the teachings of Acharya. The guru of such virtues came to Champakaranya. The beauty,



pulchritude, lustre, radiance, opulence of Lord Sri Rajagopala, the presiding deity of Champakaranya was matchless. Sri Raghavendra whose profundity of devotion in God was peerless, stayed there for long time extolling and worshipping Lord Sri Rajagopal, who affectionately accepts the offerings like milk, butter and other such products of cow, made by those who are devoted to Him and bestows His blessings on them.

न्यनवीदथैनमनवीनवाग्झरी -

शिरसां विकल्पवचसां निगुंफनैः ।

परिभक्तिपूरपरिवाहमोहदैः

परिणद्धभक्तजनचित्तसम्मदैः

॥१२॥

Sri Raghavendra was thrilled with joy when he had the darshan of Lord Sri Rajagopala . Instantaneously an intensely emotional eulogium in praise of the Lord constituted with ancient expressions flowed freely from his mouth which sounded like quotes from the Upanishads. It delighted the knowledgable men of devotion in creating an illusion in their minds so as to feel as though it was a torrent of complete devotion in God.

हृदि बोधदुग्धरसवासनाकृते

परिनिर्मिताविद पयोजतल्लजौ ।

अपवर्गमार्गपरिबोधनाय मे

चरणौ तवेश किमु चिह्नपल्लवौ

॥१३॥

Oh Lord Sri Rajagopala! it seems that your lotus feet have manifested to enrich with fragrance the water



of knowledge (divine contemplation) which has embellished my heart. Oh Lord ! those lotus feet of yours appear like the sprout of leaves kept as distinctive mark to guide me to the path of salvation.

उपरि श्रितेन पुरतश्च नश्चर -

व्यवहारदूरगगिरामनारतम् ।

प्रणवद्वयेन मणिनूपुरात्म ना

परिकार्षिते तव पदे पदे मुदाम् ॥१४॥

Smrities and Puranhas which have come from the soul are transient. But the Vedas which are eternal are impeccable truth. Those who read them chant ॐ both at the beginning and the end. Oh Lord Sri Rajagopala! Your lotus feet which are adorned with those two 'OM' Karas (ॐकार) in the form of anklets made of gems are the place for eternal bliss.

रुचिवारिपूररुचिरं भुजांतरं

शिशिरं तटाकमवगाह्य तावकम् ।

त्यजति श्रमं व्रजति हर्षमद्य मे

भवघर्मतापमनीय दृग्गवी ॥१५॥

A cow or an elephant or any other animal gets relieved from heat and gets rid of its weariness by getting into water in a beautiful pond and enjoying their bath there. Likewise my eyes get relieved from the heat of affliction arising from mundane affairs by blissfully enjoying their bath in the resplendence of your sacred bosom.



अरुणाधरं तरुणचंद्रसुंदरं
 करुणाधरं वदनमीश तावकम् ।
 स्मितकांतिपूरनवचंद्रिकाभरैः
 भवशार्वरं क्षिपति भव्यचेतसाम् ॥१६॥

Oh Lord Sri Rajagopala ! Your lips are beautifully shining in rosy red. Your face which is beautiful like full Moon wears an expression of kindness towards men of devotion in you. The Moonlight of the stream of radiance emanating from the assuring gentle smile on your graceful face destroys the darkness of the whirl and maze of mundane affairs of those men striving after emancipation.

परितः स्थितेऽपि चिकुरौघशार्वरैः
 विलुठद्भिराननविधौ विभाविते ।
 तिलकेन नद्धकुलकेन सा दरं
 न हि वेत्ति बालतममत्युदारगीः ॥१७॥

The flying curly hairs on your head have completely covered your beautiful face. When a mark is made on your head to facilitate identification of your face, your Moon like face appears partly visible. But is it not a fact that the quotes of the eternal Vedas have failed to comprehend the fact that the most handsome Moon on your face is still a small boy?

अलकावृतालिकमुदारमुन्नसं
 स्मितफुल्लगंडतलमुल्लसन्मुखम् ।



दरवामभागनतमौलिमोहनं

तव देव नैव हृदयं जहातु मे

॥१८॥

Your divine face is adorned with wavy hairs, long nose and cheeks evolved with gentle smile. Your head slightly tilted towards left appears very attractive. Oh Lord! let not the mental image of such a beautiful face of yours disappear from my mind.

इति बाष्पगद्गदतयाऽतिमंथरं

प्रमदप्रवाहकृतकांतिकंधरम् ।

रचितस्तुतिः कृतनतिस्समेयिवान्

स तु रामसेतुमवलोकनोत्सुकः

॥१९॥

When Sri Raghavendra was extolling Lord Sri Rajagopala, his eyes were welled with tears of joy, his voice stifled, words coming out of his mouth became shuttering, letters stumbled (This is not calumny, but loveliness only. Even Prahlada extolling the Lord has been described in the same manner in Bhagavatha). Words came out of his mouth steadily and majestically. His throat swollen with devotion while extolling the Lord was shining with radiance.

After thus extolling and worshipping Lord Sri Rajagopalaswamy, Sri Raghavendra who had forgotten himself in ecstasy of profound devotion regained his composure. Then he left that place and reached Sri Ramasethu.

अथ लोचनातिथिमसावपां निधिं

निधिरर्हणीयमहसामुदारधीः ।



अकरोदपारमकरोदपाकुलं
सुकरं श्रमापनयशक्तिशीकरम् ॥२०॥

The propitious sea is inhabited by countless number of crocodiles and other aquatic creatures. Those who visit the sea get relieved from their tiredness when they get drenched in the sprinkle of sea water. Sri Raghavendra , the saint of great resplendence and the treasure of knowledge made such a sea as an object for his eyes on reaching Ramasethu.

मुनिधुर्यदर्शनकुतूहलादिव
प्रथमं प्रधावितमहोर्मिमुत्सुकाः ।
अनुधावितास्सरभसं यदूर्मयः
पुरतोऽभिगतुमलसा विचुक्रुशुः ॥२१॥

Sea tides which were enthused to have a glimpse of Sri Raghavendra rushed one after the other towards the shore where the great saint stood. Though the bigger tides successfully reached the shore, smaller ones which followed them returned half way as they failed to reach the shore. The noise of those waves appeared as if they were screaming for having deprived of the darshan of and prostration at the lotus feet of the great guru.

पुरतस्समुद्यततरंगहस्तया
समुदीतपन्नगफणामणीगणैः ।
धृतमंगलार्थमणिदीपमालया
यतिराडसेव्यत यदीयवेलया ॥२२॥



It is the tradition to accord reception to Paramahamsas with the offer of Arathi by Sumangalis with gems placed on a silver or gold platter. In this stanza, the poet has described that the shore as the Sumangali offered Arati to Sri Raghavendra. The sea shore appeared as the Sumangali serving Sri Raghavendra, with two large waves in the front as her two hands holding the platter in the form of rows of lamps of gems, with piles of gems picked from the hoods of snakes raised above the water, placed on that platter. In this stanza, the poet has described the shore as Sumangali, two tides at the front as her two hands and the rows of gems on the hoods of snakes as Arathi.

वदने विधुं करतले सुरद्रुमं
नयने सुधामधिमनः श्रियं च यः ।

निजसंततिं यतिवरेऽनुसंदध -

न्मुदितो ननर्त स तरंगरिखणैः

॥२३॥

Stumbling waves in the sea made one to feel that Samudraraja was jubilantly dancing when he saw all his off springs, the Moon in the face, Kalpavruksha in the hand, ambrosia in the eyes, and Lakshmidēvi in the heart of that great saint Sri Raghavendra.

Explanation: - The Moon, Ambrosia, Kalpavruksha, Lakshmi, etc. which manifested at the time of churning of the ocean of milk are like the children of Samudraraja.

Sri Raghavendra's face was like Moon. The symbol of Kalapavruksha was there in his hands, which were ever ready to fulfil the wishes of those who



surrendered before him. His cool vision always rejuvenated those who were in his sight. Lakshmidēvi, the goddess of speech and mind was present in his heart. Therefore he had extraordinary erudition in shastras and also the divine power of blessing the men and women of devotion in him with opulence in plenty. The poet has described the stumbling sea waves as the act of dancing of Samudraraja who was delighted by seeing his children being protected with affection by Sri Raghavendra. Is it not natural for the parents to rejoice when they see their children being protected with affection by others!

अपि सैकतं बहुतरंगसंकुलं
तटमक्षमस्स तु किलातिलंघितुम् ।
अत एव भंगमतिनैल्यमप्यगा -
दयशोभरेण सुयशोहरेण यः

॥२४॥

The sea shore is filled with huge mounds of sand. Countless waves have flaccidly scattered the sand all over. In spite of it, the sea has remained still as if it cannot move. This has caused great humiliation to the sea. Infamy has destroyed the reputation the sea had as most majestic and powerful. This has resulted in the sea turning blue.

हतकल्पभूरुहतया पुनश्च भा -
जितकल्पकल्पतरुरोहणाय यः ।
हलसंस्कृतो लहरिभिस्समंततः
सकरीषराशिरपि सांद्रशैवलैः

॥२५॥



When the devathas stole Kalpavruksha which belonged to the sea, it must have resolved to grow another Kalpavruksha. Therefore those who saw the tides and the algae grown in the sea felt as though Samudraraja was ploughing the land around his belly with his tides and has put the manure of dry cowdung in the form of dense algae in his effort to see the fruition of his wish.

परिवृत्त्युपूरितजलामपां भ्रमिं
स्फुरितास्फुरदृचिरविदुमां प्रगे ।
कवयो हि यत्र वरुणालये निशा -
कृतदीपशांतिमभितः शशंकिरे ॥२६॥

Many deep whirlpools were scrolling around the sea. As a result of this, the hollows of those whirl pools failed to get fully filled up with water in spite of the plenteousness of water around. If the radiance emitted by the corals which were there in those hollows was clearly visible sometimes, it was unclear some other time. It is the imagination of the poet that they were the lamps lighted in the night at the house of Varuna which got extinguished in the morning.

यतिनेतृवादरणधुर्यभास्करे
प्रकटीकृतेऽहिपतिना रसातलात् ।
तमसां ततिर्बहिरया (र्यदभिया) द्वियोद्गता
बहिरप्युदीक्षितुमभूज्जडीकृता ॥२७॥

Seshadeva brought the debating skills of Sri Raghavendra, the great saint, to light in Pathalaloka .



Then the darkness there decided to live elsewhere in seclusion and came out. When it found the lustre of the saint's debating skills dazzling outside also, it became motionless and bewildered. Finally it transformed into water.

Explanation : - The poet has exaggeratedly described the sea water as nothing but the transformed form of the darkness which came out of Pathalaloka being frightened by the debating skills of Sri Raghavendra.

मुखरांडजा मणिमरीचिमौक्तिकैः

प्रकटप्रवालमुकुला यदूर्मयः ।

मरुता नतोन्नतिभूतो विरेजिरे

वरुणालयोपवनशाखिका इव ॥२८॥

Birds (creatures born from the egg) making chirpy sounds would be living on the branches of trees in Vanrunaloka . The bright rays of gems and pearls which also exist in those branches would be shining as the sprouts of leaf and buds of flower there. The force of the wind would be swinging those branches up and down. Likewise creatures born from the egg like fish etc. would be making sound in the tides of the sea also. Buds of coral present there would be clearly visible in the light of the rays of gems and pearls. The wind forces those tides to rise and fall. Thus those waves of the sea shine like the branches of trees of Varunaloka.



अमुमेत्य मुख्यतममाश्रयं निजं
हरिरेष मां प्रतिनिधिं त्यजेदिति ।
लुठति स्म यस्सभयमूर्मिभिश्च्यसन्
निजरोधसि क्षितिगवीव रोधसि ॥२९॥

Apprehending that Lord Sri Hari may get more closer with Sri Raghavendra than with him considering the former to be more important than him, Samudraraja with a deep sigh came to the shore in the form of tides and started weltering like an ox tied to a peg in the cattle shed does.

Explanation: - Even though Lord Sri Hari is lying down in the ocean, it is not the main abode for Him. As Sri Hari always exists in the heart of Sri Raghavendra who constantly meditates on Him, it is that heart which is the main abode for the Lord. Apprehending that Sri Hari may permanently move away from him, Samudraraja with a deep sigh started tumbling about in the form of waves on the shore. This is how the poet has described in this stanza.

सरिदीशितुः प्रति सरित्कृतोदयाः
पुरतोऽस्य मारपृथुका वितन्वते ।
रभसेन यस्य लहरीकशाहता
भ्रमिकैतवेन लिपिलेखनक्रियाः ॥३०॥

Shimshumara is a breed of fish that lives in the sea in large numbers. They take birth in the river and later move along with the river to find themselves in the sea. It is the imagination of the poet that Samudraraja



(the sea) and the river are the parents of those fishes. Comparing those fishes with small children, the poet has described that if those children while learning to write alphabets commit mistakes, their parents punish them by whipping them. Then those children would write the alphabets correctly. Likewise, when those Shinshumara fishes were moving around the vortexes in sea water, it appeared as if those fishes being whipped with his tides by Samudraraja as punishment, were writing the arithmetical symbols like cipher, etc. correctly in the form of vortexes.

अपि शेषपूर्वकपुनस्मृतिस्थिता -

वपि पूर्वपश्चिमदिशोरुदन्वति ।

न कथं भिदेति विभुना भिदाकृते -

कृतसेतुना लसति यः पयोऽततः

॥३१॥

A stream of water arising from the bottom of the great ocean in the extreme south of India flows from east to west for six months and from west to east for the next six months (this is the river Sesha). This causes confusion in indentifying the direction correctly. The perspicacious Lord Sri Rama has built a bridge at the centre of the ocean to facilitate proper identification of east and west. Sri Raghavendra beheld the ocean with such a bridge adding to its beauty.

छिदुरस्य यस्य रघुवीरसायकै -

र्वसुधापटस्य विवरं निषीव्यता ।

विधिना कृता नु नवतंतुसंतति -

र्नलसेतुनाऽनवमनन्यदिच्छता

॥३२॥



Lord Sri Rama was reclining on the bed of strewed Kusa grass (*Poa cynosuroides*) waiting for consent of the ocean to build a bridge. When Samudraraja did not respond even after three days, the enraged Sri Rama shot an arrow at him. Then Samudraraja sought Sri Rama's pardon and appealed to the Lord to build the bridge. When Nala completed the task of building the bridge as ordained by Sri Rama, the bridge looked like a tuft of thread meant for putting a patch on the hole caused on the earth by the arrow of the Lord.

मरुदुल्लसल्लहरिनीविसंततेः

गुरुपूरनामवरुणालयच्छदेः ।

यदि याति यत्र दृढमध्यवंशतां

नलसेतुरेतु भवधर्मभंजनः

॥३३॥

A man gets relief from sultriness when he rests under the roof of grass supported by bamboos. Similarly if one treats the sea as the house of Varuna and the bridge built by Nala as a long beam which supports the roofing of that house and seeks protection under that bridge, he will surely gets relieved from the affliction arising from the whirl and maze of mundane affairs.

सुमसौरभेण जनरंजनोन्मुखे

तटनामके धरणिमुंदरीमुखे ।

निदधात्युदग्रनलसेतुनासिकं

मुखमात्मनश्चलितविश्वतोमुखः

॥३४॥



Those who saw the bridge touching the shore felt as if the sea was osculating the beautiful earth with fragrant flowers in plenty adding to the beauty of the earth by placing his long nose on the shore similarly as a lover boy kisses his beautiful girl by placing his face on hers which is imbued with sweet aroma emanated from the pungent betel leaves blended with ingredients.

रघुवीरदुस्तरशराग्रशोषिते

यदगाधतापललसंचयेऽखिले ।

अतनिष्ठ सेतुरदसीयपृष्ठतः

स्फुरदस्थिवंश इति संशयं मुहुः

॥३५॥

When Lord Sri Rama emptied the ocean with intolerable power of his arrow in a fit of rage, the fully drained ocean appeared like the skeleton of a human body that had lost all its flesh. The bridge built by Nala there looked like the spinal cord of that body.

परिशेषितं कलिबलेन यत्पदं

सुकृतस्य यत्कृतभयं यदंतरे ।

जलदुर्गमेत्य कलितापदुर्गमं

विधुनोति सेतुवपुष्पा विरोधिनाम्

॥३६॥

Dharma had lost three of its four legs as a result of the evil influence of Kali. Apprehending that it may lose the remaining leg also, it entered the ocean and secured refuge in Jaladurga (fortification surrounded by water) on which Kali could not effect his influence. The poet has interestingly narrated that those who have the darshan of that bridge built by Nala into which



Dharma has transformed itself, get liberated from their sins with its blessings.

परिमार्ष्टुमात्म तनयाश्रु शोकजं

सघृणं भुवा भुजलता प्रसारिता ।

क्षितिसुंदरी न किरतीति यज्जले

नलसेतुरस्तु कृतचूर्णपद्धतिः

॥३७॥

Every mother wipes out the tears of her daughter in this world. Likewise, when Seetha who was abducted and took to Lanka by Ravana was shedding tears as she could not bear with the agony of separation from her consort Lord Sri Rama, Bhoodevi stretched her hand upto Lanka to wipe out those tears of her daughter. The poet has described that stretched hand as the bridge. In his opinion, the bridge could not be said to be built by Nala. If that was the case, then the bridge would have been reduced to dust by the trample of the feet of innumerable number of soldiers of Sugreeva . Therefore the bridge must be the stretched shoulder of Bhoodevi only. Thus runs the argument of the poet.

अवलोक्य सेतुमवलोक्य वैभवं

कमलेशकांतिरमलाशयस्ततः ।

परपूर्वसिंधुपरिणीसमागमे

स ममज्ज पाथसि नमज्जनावनः

॥३८॥

Sri Raghavendra whose resplendence resembled that of the Sun; who had compassion of extreme divinity for all; who was reputedly known for



magnanimity in bestowing blessings of protection on those who surrender at his louts feet, beheld Sri Ramasethu of such grandeur and took holy dip at the place of confluence of eastern and western seas.

उपसाद्य तीरमवसद्यमादिमै -
 स्स नियम्य चित्तमनियम्यसंपदम् ।
 रघुवंशदीपमघदंशभंजनं
 सदयं विधाय हृदयं प्रवेशितम् ॥३९॥

Sri Raghavendra returned to the shore after taking holy bath in the sea. Then bringing his mind into the state of absolute concentration, he practised rituals of abstract meditation like yama - niyama. He sat there for sometime steeped himself in meditation of Lord Sri Ramachandra, the embodiment of non-subservient affluence ; the embodiment of the armour of sins of those who are devoted to Him; the most merciful ; and the greatest among all in the lineage of the king Raghu.

अवनीसुधाशसवनाशभूरुहो
 वनशैलमाप वनराशितस्ततः ।
 भवनाशनं स पवनाशशायिनं
 नमनैरुपेतुमवने कृतादरम् ॥४०॥

Departing from Sri Ramasethu, Sri Raghavendra whom the Brahmins considered as the incarnation of Kalpavruksha itself of Devaloka , reached Vanashaila, the shrine of Lord Sri Narayana who was also known as 'Sundaravara' there ; who destroys the difficulties faced in their worldly existence by those men of



devotion in Him; and one who though reclining on Sesha is always vigilant in protecting them. Sri Raghavendra reached the pilgrim town of Thothadri (Vaanaamaalai) to appease 'Sundaravara' with his acts of extolling and paying obeisance to the Lord.

प्रथिते यदीयशिरसि प्रसेदिवान्
सततं विधुर्यदि समग्रतेजसा ।
कलयेन को नु कथमित्यसन्मतिं
स तु रम्यपर्वत इति श्रुतो यतः ॥४१॥

The mountain in Thoyadri is famously known as 'Ramyaparvatha' because Lord Sri Narayana replete with divine power and the Moon showing his full surface are present at its peak. Then how can one be so brave as to malevolently interpret the meaning of Thoyadri as a mountain of water or a mountain in water?

यदुदग्रशृंगतरुसंघसेचने
न घनाघनो न च वियन्नदी प्रभुः ।
शबगंगनाचतुरगीतिकाद्रव -
दृषदां शिरस्सु निपपात तद्भरः ॥४२॥

Thoyadri was so tall that neither the bursting clouds nor the celestial Ganges could succeed in watering the trees atop this 'Ramyaparvatha.' But the boulders of stone which were entranced by the mellifluous music of the women of Beda tribe liquified into water and fell on the peaks in large quantities.



This felicitated sprinkling of water on those trees.

मधुरे यदीयशिखरेऽतिभास्वरे
मुनयो विमुक्तिगतये समुद्रताः ।
अनवेक्ष्य हंत सृतिमच्चरादिकान्
न भवं व्रजन्ति हरिभक्तिगौरवात् ॥४३॥

The peaks of Thoyadri which is also famously known as 'Ramyaparvatha' are charmingly scintillating. Many sages and saints who are striving to attain salvation live there. Being completely detached from the affairs of mundanity, they have no concern either for their animate things such as wife and children or for their inanimate things like house, lands and estates. It is such a great land of achievement and salvation that those sages and saints would never get incarcerated themselves in the whirl and maze of secular life as a result of the divine influence of their devotion in Lord Sri Hari. It is really delightful !

विदधाति सिद्धमहिलाजनो विधुं
रजनीषु यस्य शिखरे तिरोहितम् ।
स्तनवाससोपरि विधूपलस्रव -
ज्जलवर्षशांतिमभिल (ष्य) क्ष्य कुत्रचित् ॥४४॥

When Moon -stones, those fabulous gems formed from the congelation of the rays of the Moon, dissolved under the influence of the Moonlight and drenched the peaks of 'Ramyaparvatha ' demigoddesses who were desirous spending their time happily there were deprived of a dry place for



their amusement. Therefore they covered the Moon with the garments with which they used to cover their bosoms, to prevent those Moon- stones from showering the water there.

प्रणिपत्य तत्र पुरुषं पुरातनं
लसितं स सुंदरवराभिधं हरिम् ।
निरगादनंतशयनं ततो गुरुः
प्रणिपत्य तं च समगाज्जनार्दनम् ॥४५॥

After worshipping 'Sundaravara' the captivating primeval purusha at Thoyadri, Sri Raghavendra left for 'Ananthashayana ' where he worshipped Lord Sri Ananthapadmanabha. From there he left for Valkalashetra to have the darshan of splendidly shining Lord Sri Janardana .

अधिताम्रपर्णि स निमज्ज्य तत्तटे
लसिताः प्रणम्य नव देवताः पराः ।
कृतमालिकासरिदलंकृतामगा -
न्मधुराभिधां मधुरवाङ्महापुरीम् ॥४६॥

Sri Raghavendra who had the nature of talking pleasantly took holy dip in the river Tamraparni and worshipped the idols of nine devatas which were established on the river bank. Then leaving from there, he entered Madhurai, a big town on the banks of the river Krithamala.

तदधीशसंसदि विजित्य पंडितान्
बहुमानितो यतिवरो महीभृता ।



अभिवंद्य सुंदरवरं हरं शनै -
रथ रंगवल्लभमुपेयिवानयम् ॥४७॥

Sri Raghavendra defeated many scholars of the royal court of Madhurai in debates and received felicitations from the king. Then he went to Vrishabhachala and worshipped Rudra also known as 'Sundaravara' there. Leaving from there, he reached Sriranga where he had the darshan of Lord Sri Ranganatha.

तत्र श्रीरंगनाथं तरुणतरणिरुग्वेदरूपे विमाने
कावेरीवारिपूरप्रसृमरपवनानंदितानंतभोगे ।
वंद्यं देवैश्वर्यानं द्रुहिणभवमुखैरिष्टदं राघवेन्द्रः
सानंदं तं प्रणम्य प्रकटितविभवं तां निशामत्यनैषीत्
॥४८॥

A beautiful Mantap which is like an image of the Vedas and which is radiating like the rising Sun is there at the Srirangam temple. Seshadeva is lying down in that Mantap enjoying the cool breeze blowing from the river Cauvery. Lord Sri Ranganatha is resting reclining on Sesha's body. Brahma, Rudra and other devatas are extolling and paying their obeisance to the Lord, who protects and fulfils the wishes of those who are devoted to Him, through manifestation of His opulence. Sri Raghavendra prostrated before Lord Sri Ranganatha of such divinity and spent his night happily there itself.



श्रीमत्कश्यपवंशवार्धिंशशिनः षड्दर्शिनीवल्लभ -
 श्रीलक्ष्मीनरसिंहवित्तविदुषः श्रीवेंकटांबामणेः (णौ)।
 जातेनार्यदयासुधामयगिरा नारायणेनोदिते
 काव्ये चारुणि राघवेन्द्रविजये सर्गोऽभवत्सप्तमः॥४९॥

Thus concludes the seventh canto of the epic "Sree Raghavendra Vijaya" enchanting with amrosial words composed by Narayanacharya with the blessings of his father. Narayanacharya who had his education from his father was the son of the couple Venkatamba and Lakshminarasimhacharya who was an erudite scholar in all the six Shastras and who was born and shone like a moon in the ocean of Kashyapagothra named after that virtuous and scholarly sage Kashyapa.

English translation of the seventh canto of the epic "Sri Raghavendra Vijaya" composed by Sri Narayanacharya concluded.



CANTO-VIII

In this canto, the poet has given an account of how Sri Raghavendra taught and delivered discourses on many literary works like "Pramanapaddhathi" of Jayatheertha, "Thaparyachandrika" of Sri Vyasaraaja and other such scholarly works. He has also given detailed descriptions of great literary works of Sri Raghavendra. Beautiful descriptions of all the six Ruthus could also be found in this canto.

श्रीशपादसरसीरुहभृङ्गो
मध्वमौनिमतसिंधुमृगाङ्कः ।
मानपद्धतिमुखं मतमाख्या -
चन्द्रिकांतमसकृच्चतुरोऽसौ ॥१॥



Sri Raghavendragurusarvabhuma, that dexterous saint who was like a bee at the lotus feet of Lord Sripathi Narayana, and a moon for the ocean of the philosophy of Sri Madhwacharya, delivered discourses on many literary works starting from "Pramanapaddhathi" of Sri Jayatheertha to "Tataparyachandrika" of Sri Vyasaraja in his sojourn at Srirangam.

प्राप्य रंगपरिणेतुरनुज्ञां

तन्नियुक्तसकलर्तुसहायः ।

तत्कृपाकवचमात्मनि कुर्वन्

उत्तरां दिशमगादुरुतेजाः

॥२॥

After staying at Srirangam for some days, Sri Raghavendra of extraordinary resplendence left that place with Lord Sri Ranganatha's permission. With the blessings of Lord acting as the armour of protection for him, he found all the six Ruthus favourable to him and faced no inconvenience from the change of seasons. Leaving Srirangam, he set off towards north.

नामपर्वतमुपेत्य नृसिंहं

नामसंस्कृतिधुताघजनौघम् ।

तं प्रणम्य तरुणार्कसमाभं

तां निशामिह गुरुर्वसति स्म

॥३॥

Sri Raghavendratheertha reached the shrine of Lord Sri Narasimha at Namagiri. There he had the darshan of Lord Sri Narasimha whose radiance



resembled that of the raising sun. Then he paid his obeisance in profound devotion to the Lord, the destroyer of sins of those who just chant his name, and spent that night there only.

सोऽथ भल्लपुरि भैरवभ १
वीरभद्र इति विश्रुतवित्तौ ।
नर्मणैव परिभूय नरेन्द्राद्
ग्रामरत्नमचिरात्समगृह्णात् ॥४॥

When Sri Raghavendra reached a place called Bhallapuri (Banavara), he was invited by two great scholars Bhairavabhatta and Veerabhadra for a debate. He defeated them effortlessly and was felicitated with the gift of a prosperous village by the master of that place.

विष्णुमंगलपुरे विलसंतं
देवमीक्ष्य विपुलाश्रियमस्मात् ।
संवृतः परिजनैः स कुमार -
क्षेत्रमेत्य नमति स्म कुमारम् ॥५॥

Sri Raghavendra then came to Vishnumangala, where he had the darshan of the splendidly lustrous Lord Sri Mahavishnu. Leaving from there with his entourage, he reached Subramanyakshethra and paid his obeisance to Sri Subramanya there.

श्चित्रिणोऽपि यदुपेत्य विमुक्ता -
स्सद्य एव निजपातकसंध्यात् ।
सर्वसंपदभिवृद्धिकरोऽस्मिन्
वासरान् कतिपयान्वसति स्म ॥६॥



Sri Subramanyakshethra is a most divine place. Even lepers get completely cured from their disease if they circumbulate and pay their obeisance to Sri Subramanya there. Sri Raghavendra who bestows prosperity and success on those who are devoted to him stayed in a place of such divinity for some days.

रौप्यपीठपुरां रुचिरांगं

रुक्मिणीपतिमपश्यदुदारम् ।

पूर्णबोधगुरुभिः सकलज्ञैः

सन्निधापितमघौघविदूरम्

॥७॥

The visual personality of Lord Balakrishna from head to toe is most beautiful. Each and every bit of his divine embodiment appears feastful to the eyes. He is the embodiment of infinite qualities and free from defects. Sri Madhawacharya has installed the idol of Lord Sri Krishna of such divinity at Udupi. Sri Raghavendra who reached Udupi had the darshan of Lord Sri Krishna, the consort of Rukmini there.

चंद्रिकाविवरणं समतानीत्

संचरन्नपि स पुण्यमहीषु ।

वेत्ति वर्णनिचयं समयानां

संख्यया सह धियैष सहार्थैः

॥८॥

The most knowledgeable Sri Raghavendra was well versed with details of all the books such as the number of letters in each book and the meanings in concordance with the views contained in those books dealing with not only the philosophy of Sri



Madhwacharya but also with other doctrines. In spite of his busy travel schedule, Sri Raghavendra wrote "Chandrika Prakasha" a commentary on that literary gem "Chandrika" of Sri Vyasaraja.

चंद्रिकाप्रवचनं दशकृत्वः
 सोऽकृतातिशयमात्मनि वाञ्छन् ।
 पूर्णमास इव कर्मणि भूयो -
 भ्यासमभ्यधिकतत्फलकांक्षी ॥९॥

One who wishes to earn the benefit of the Poomamasa yaga in plenty conducts that Yaga repeatedly. Likewise Sri Raghavendra who was very sincere in his pursuit of more and more virtuousness in his task of writing commentary on "Chandrika" delivered scholarly discourse on that literary gem ten times.

सूत्रपात्ररुचिरं कलितर्धि (र्धि)
 न्यायपूर्वकसुधाज्यभरेण ।
 तत्रदीपमनुबोधयदर्थं
 भाष्यवर्तिकमयं तनुते स्म ॥१०॥

Sri Raghavendra wrote "Tantradeepika" which clearly interprets the meaning of all the Soothras being equipped with the wick of "Brahma Soothra Bhashya" which glows more and more brightly with the aid of the constantly flowing ghee of "Sri Nyayasudha" in that exquisite lamp of "Brahma Soothras".

ब्रह्मसूत्रगणकांचनसूत्रां
 कंठभूषणमशेषबुधानाम् ।



बुद्धिशाणपरिशाणविदीप्तां

न्यायमौक्तिकततीमतनिष्ठ

॥११॥

Sri Raghavendra also wrote "Nyayamoukthikamala" composed on the gold wire of "Brahmasootras" which adorned all the scholars as their necklace and which shone more and more when rubbed against the touch stone of the intellect of the great saint.

चंद्रिकाविवरणं न समाप्तं

यावदेतदुभयं विरचय्य ।

न्यायगर्भनयवन्नयशाली

तत्समापयदनंतरमार्यः

॥१२॥

Sri Raghavendra had profound knowledge about the ethics of shastras. He had started writing "Chandrikaprakasha" a commentary dealing exhaustively with description of the views of Sri Vyasaraaja in his great literary masterpiece "Tatparyachandrika". Simultaneously he wrote two books "Tantradeepika" and "Nyayamoukthikamala". Then he completed writing "Chandrika Prakasha" which contained quotes from Poorvapaksha and Siddhantha strictly in conformity with the ethics of Shastras.

भाव्यसंशयमहो गुरुवंशे

दर्शनश्रुतिपरस्सुमतींद्रः ।

तस्य सार्थकमिदं सकलं स्यात्

इत्यवेत्य कृतवान् कृतिसार्थम्

॥१३॥



Sri Raghavendra contributed great literary works to the philosophical world of Sri Madhwacharya, as he knew that those books would be surely helpful to one who would be adorning the throne of learning of Mahasamsthana in future by name Sri Sumatheendratheertha who would be a great scholar and who would be deeply interested in teaching and delivering discourses on those literary works. This is really amazing !

Sri Appannacharya while extolling Sri Raghavendra in ' "Gurustotra" has stated that the great saint had intuitive knowledge about the past and the future. The above fact exemplifies beyond doubt this statement of Sri Appannacharya.

राघवेन्द्रयतिराडसमानै -

रुत्सवैर्बहुविधैरुचितज्ञः ।

कारितै ऋतुषु षट्स्वपि शिष्यै -

लोकमण्डलमनन्दयदेषः ॥१४॥

Sri Raghavendra very well knew what to do and when to do. He had many disciples. Everybody was delighted when those disciples celebrated all the festivities connected with all the six Rhythms under the able guidance of their guru Sri Raghavendra.

श्रीरामदेवस्य महोत्सवे हरिं

विलोक्य तं सेवितुमादरादिव ।

मनोज्ञमाकंदमरंदधारया

कृताभिषेकः सुरभिः समायमौ ॥१५॥



Those who come to the temples take bath before going there to offer their worship to the God. Likewise, when the auspicious day of Sri Rama Navami approached, Vasantha Ruthu (the Spring) set in after bathing in the nectar of the just blooming mango flowers and the cool breeze spreading the sweet fragrance of that nectar everywhere as if to worship Sri Moolaramachandra.

मधुस्तदा मन्मथसार्वभौमे
विनिर्गते मानन्भृतां जयाय ।
प्रसूनमाध्वीकणसेकतोऽसौ
अरण्यवीथीरकरोदपांसुः ॥१६॥

When a king sets out of his palace, his subjects sweep the ground all along his route and sprinkle water so that it is free from the rising dust. Similarly, when the emperor Manmatha set out to pacify those girls who were amorously indignant and to inspire them to unite with their lovers, his servant Vasantha sprinkled nectar of flowers all along his route in the forest and cleaned it so that it became free from dust.

शनैः शनैश्चंदनभूधराग्रान्
मरुत्कुमारस्तरुपल्लवेषु ।
विन्यस्य पादं कुसुमैः सहासः
सचक्रमोऽभूद्भ्रमरप्रणादः ॥१७॥

When Manda marutha (the cool breeze) carrying the sweet fragrance emanating from the trees of sandalwood at the pinnacle of Malayapravatha was



flowing gently it appeared as if he was walking on the sprouts of leaves of trees with those flowers as gentle smile on his face and creating a noise that sounded like the buzzing of bees.

वल्लरीषु मलयाचलानिल -
 स्पंदितासु परपुष्पभामिनी ।
 कामदिग्विजयकाहलनाद -
 भ्रांतिदं निनदमातनुते स्म

॥१८॥

When the bunches of blooming flowers were swinging to and fro by the force of the fragrant breeze emanating from Malayaparvatha, the female cuckoo was singing " Kuhoo Kuhoo" in panchamaraga which created an illusion that it was the bugle sound of the victory of Manmatha.

मल्लिकासुमसमुत्थरजोभिः
 वल्लिकाभिरभितः कृतभूषः ।
 मारवीरशरधिर्मधुमासः
 प्रादुरास पथिकासुदुरासः

॥१९॥

The month of Chaitra which was decorated with creepers covered with farina of Jasmine flowers; which afflicted those who being apart from their sweethearts were journeying ; and which was like the quiver of Manmatha started then.

आगतोऽजनि मधुर्मधुरश्रीः
 मानमत्र ननु मंदसमीरः ।



हंत पांथजन न त्यज कांतां

इत्यधुष्यदधिकं कलकंठः

॥२०॥

"Vasantha who is splendidly shining with radiance has already arrived. The mild breeze filled with sweet fragrance testifies this fact. This is really true. Oh poor travellers! do not stay away from your sweethearts". This was how the cuckoo shouted then.

चंचलद्युतिसमद्युतिचंच -

त्पल्लवावलिपरीतवनेषु ।

स्कंदमानमधु वर्षिषु कामं

वर्षवासरमहान्यनुचक्रुः

॥२१॥

Sprouts of leaves had sprung up in the branches of trees in Vasantha Ruthu. They were sparkling like flash and were waving by the force of the wind. Nectar was flowing like rainfall from the blooming flowers in those trees which were like clouds. Thus the days of the spring were looking like the days of the monsoon accompanied by lightning and heavy showers.

मारुताभिमुखषट्पदमंड -

ल्याकृतिः स्मृतिभुवा पथिकेषु ।

अंतकं मुधयताऽऽदिदिशे किं

कुंडली कृतिवहः कुटिलेन

॥२२॥

Bees were moving in a circle against the wind in Vasantha Ruthu. The group of those bees in the shape of a coil looked like a swarthy snake assigned



by Manmatha with the task of killing those men who had stayed away from their sweethearts. As Manmatha does not kill gradually like Yama does, he had made Yama worthless with regard to the killing of those travellers.

पुष्पल्लवमुखेन महांतं
पर्युपास्त समयः पुरुषं यत् ।
माधवः श्रियमगान्महनीया -
मप्रियामयमयोगिजनस्य ॥२३॥

Vasantha worshipped the great saint Sri Raghavendra with flowers and shoots of leaves. As a result of this he gained plenty of wealth (lustre). This wealth of Vasantha was not congenial to those saintly men who stayed away from their sweethearts.

शाखिनः किसललोहितमौलि -
प्रावृत्तिं व्यरचयन् ऋतुपुंसः ।
बाणमेव मदनोऽकृत बर्हि -
र्यष्टुमध्वगवधाय वनेषु ॥२४॥

It is suitable to conduct Abhicharayaga for the purpose of killing the enemy. One who is engaged in yaga should wear a red turban. Weapons like sword, etc. should be strewn around the pot of consecrated fire in place of Kusa Grass. Now Vasantha has initiated himself to conduct yaga for the purpose of killing (to cause affliction whose effect was as agonising as that of death to) those who had stayed away from their sweethearts. The trees have provided red turban and



Manmatha has provided weapons like arrows of flowers to be strewn around the fire pot for Vasantha. The Vasantha Ruthu was stimulating for those who were bereft of their lovers.

शांतकुंभमयकुंभकुचाना -
मंघ्रिपातमतिदुर्लभमेत्य ।
संमदेन सहसा किमशोकः
कुड्मलैरभवदुत्पुलकांगः

॥२५॥

Beautiful girls whose attractive bosoms looked like golden pots, in their acts of amusement kicked one of the Ashoka trees. The tree was delighted by those rare kicks so much so that bunches of flowers appeared immediately on its branches. Buds of beautiful flowers started splendidly shining on the branches of that tree. It appears as if that Ashoka tree was thrilled by the kicks of those beautiful girls.

स्वीकृतं विदधिरे सुमनोभिः
स्वांघ्रिसेवनमशोकमनंगम् ।
धार्मिकं च सुदृशः सततं तौ
हंत पांथजनहंतृपदे स्तः

॥२६॥

Those beautiful girls with attractive eyes kicked the Ashoka tree with their feet. The Ashoka tree which felt as though its wish was fulfilled by accepting those Kicks gleefully, shone with flowers. Then those girls worshipped with Ashoka flowers, the feet of Manmatha who led a righteous life (in the bow of flowers). Thus both the Ashoka tree and Manmatha caused grief to



those who were bereft of their lovers. The effect of that grief was as agonising as that of death.

पुष्पितस्य बकुलस्य समन्ता -

दुद्रतास्सुमनसः सुमनोभ्यः ।

अंगनास्यमधुनाऽध्वगयूना -

मापदागमनमत्र शशंसुः ॥२७॥

Beautiful girls who were as soft as flowers sprinkled intoxicated drink from their mouths on bakula trees. Immediately flowers appeared on those trees. The birth of those flowers in the forest in Vasantha Ruthu alluded that peril was lurking over those who were away from their sweethearts.

रामचंद्रमथ रामनवम्या -

मिष्टदैवममृतैरुपक्लृप्त्यैः ।

पंचभिः परमराघवयोगी

भक्तिपूर्वमभिशिंचति तत्र (तं स्म) ॥२८॥

The great saint Sri Raghavendra with profound devotion worshipped Lord Sri Moolarama, the God who fulfills one's wishes, with ablution of panchmrutha on the auspicious day of Sri Ramanavami in such an enchanting Vasantha Ruthu.

मल्लिकायुवतियौवनधाता -

मन्मथप्रभुपरीभवदाता ।

काननज्वलनबालकमाता -

वासरोऽजनि सरोजलपाता ॥२९॥



Greeshma Ruthu which nourishes the young girl "Mallika Latha" (the creeper of Jasmine) in her juvenility; which causes disrespect to Manmatha; which protects the forest conflagration; which dries up water in ponds and other reservoirs set in.

Explanation : Jasmine flowers grow in plenty during summer. Since the lovers does not get aroused amorously during summer, Manmatha gets slighted as a result of his defeat. Conflagration appears in forests. Glare and heat of the sun dries up the water in reservoirs. The poet has described these factors in this stanza.

जृंभिते च मिहिरे भुवि शैत्यं
 कूपमाह तरुणीकुचदुर्गम् ।
 किंचिदन्यदिनसंधिमवाप्तुं
 छायाया सह परं चरति स्म

॥३०॥

As the frigidity could not tolerate the scorching heat of the sun in Greeshma Ruthu, it hid in the water in wells and the bosoms of young girls. A small quantity of frigidity which had the intention of living and emerging stronger in the company of the remaining days of that Ruthu, befriended the shadow of the trees.

Explanation : The poet has suggested in this stanza that water in the wells, the bosoms of young girls and the shadow of the trees appear very cool during Greeshma Ruthu.



तापयत्यतितरां तरणिर्य -
 ल्लोकबंधुरिति नाम कथं वा ।
 तत्सखस्य शुचिना शुचिमास -
 श्रातका भुवि विचुक्रुशुरित्थम् ॥३१॥

" The sun causes lassitude to the people with his glare and scorching heat. Then how could he be hailed as Lokabandhu (friend of this world) How could the month of Ashadha, the friend of the sun be attributed with purity ? This was how the chataka birds (cuculus melanoleucus ...the bird said to live only on raindrops) were raving in Greeshma Ruthu.

छायया सह दिवैव कराग्रैः
 शंबरांबरहरेंऽबरन्ते ।
 ज्येष्ठपूर्वमभियायिनि नूनं
 कोपताम्रनयना नलिनीति ॥३२॥

The sun shines in the sky like a gem. When he steals the cloth of water with his rays meaning when he dries up the water, it appears as though a virtuous man is disrobing the wife of another man. The sun steals the shadow and dries up the water with his scorching heat during the day time itself. He arrives putting the month of Jyesta down in his front. This creates an impression that the sun is doing all these things in collusion with Jyestha (elder brother). When Padmini (group of lotus flowers), the sun's wellwisher witnessed all these, she turned red with great anger.



भावि शोषणमवेत्यदुरंतं
पद्मसायकहिताय पयांसि ।
कामिनीकुचघटेषु वसंतो
विन्यधत्त यदिमावतिशीतौ ॥३३॥

Vasantha very well knew that the water gets dried up in Greeshma Ruthu. Therefore, with the interest of Manmatha in his mind, he filled all the water in the pot like bosoms of women. This is the reason why the bosoms of women feel very cool in Greeshma Ruthu.

वारिनर्मपरयौवतवक्षो -
जातसंगमवशात्सरसीनाम् ।
शैत्यमाप परितप्तजडानां
किं न यच्छति सुवृत्तसमाजः ॥३४॥

When those beautiful girls were sporting in water in groups, even the water in the ponds which had become hot by the scorching heat of the sun became cool as a result of its contact with the cool bosoms of those girls. A Society of virtuous people helps even the sluggards who are facing hardship due to poverty. Likewise, the plumpy round bosoms of those girls with their embrace relieve those who are deprived of the companionship of their sweethearts from their agony of separation.

वैरिचंद्रगुणपक्वणभीत्या
चक्रवाकमिधुनं परिशुष्यत् ।



आतपर्तुविलसद्विसेभ्यः
पारितोषिकमदात्परिणाहम् ॥३५॥

The night causes separation for the ruddy geese. Therefore they treat the moon, the king of night as their enemy. The moonlight causes panic in them like the abattoir of a butcher does. Thus those ruddy geese used to turn pale out of fear of the night, the moon and the moonlight. But when the summer began, days became longer and the nights became shorter. The poet has exaggerated that it appeared as if the pair of those ruddy geese presented a gift to the days of Greeshma Ruthu blessing thus, "let the days become longer and the nights shorter".

सामवर्तिहरितं ससुतेति
प्राप्य तां हतवसुर्दिशयाऽर्कः ।
दूरतः परिहरन्नथ पश्या -
त्तापतः प्रतिययौ धनदाशाम् ॥३६॥

Thinking that his wife must be staying with his son Yama, the sun first went towards south. But when the south stole all his rays, he left south and went repenting towards north that belonged to Kubera.

Explanation : A rich man learning that his wife is staying happily with his son, goes to her, thinking that being a good woman she talks very sweetly. But when his wife steals all his belongings, he repents and goes to a king or to another rich man who is very generous. The poet says that the sun has followed the same universal usage.



The summary of this stanza is that the sun moves towards south in Dakshinayana (the winter solistice) and towards north in Uttarayana (the summer solistice)

तत्र तत्र भवता यतिनेत्रा
 राघवेन्द्रगुरुणा क्रियतेऽन्यैः ।
 फुल्लतल्लजसरोजसरस्यां
 जानकीपरिवृढप्लवकेली

॥३७॥

The most venerable saint Sri Raghavendra organised Theppothsava (rowing an idol in a decorated boat) of Lord Sri Moolarama, the consort of Seethadevi in the lake full of blossomed lotus flowers through his disciples in Greeshma Ruthu.

वारिदावलि तिरोहितमित्रं
 मानसाभिमुखपांडुरपत्रम् ।
 नृत्यददितनयासुतपत्रं
 दीव्यति स्म दिनमंगजमित्रम्

॥३८॥

Rows of dark clouds completely covered the sun. The swans left for Manasa sarovar. The peacock, the vehicle of Subramanya who is the son of Himavanta's daughter Parvathi, started dancing. Manmatha's friend Varsha Ruthu which stimulates those suffering from the pangs of separation from their lovers set in.

प्रावृडिंदुसहजां परिणेतुः
 शब्दमंडलसमाश्रयशौरेः ।



कुं कु मातृमचिरादुपवीतं

पाकशासनशरासमिषाऽभात्

॥३९॥

The bride room wears red sacrificial thread dipped in vermilion before marrying. Keeping this in mind, the poet has described the reddist rainbow. He says that the just rising rainbow looked like the sacrificial thread (the sky) of Lord Sri Narayana who is going to marry Lakshmi, the sister of the moon (monsoon). It has turned reddish as it was dipped in vermilion. The sacrificial thread of Lord Sri Narayana looked beautiful. This is how the poet has described the rainbow which appears reddish in monsoon.

पीतपुष्करकलापपयोभ्यो

निर्गतैरिव जलैर्जलदेभ्यः ।

पद्मरागगमणिविद्रुमभंगै -

रिद्रुगोपनिकरैः स्थगिता भूः

॥४०॥

When the clouds absorb water in summer, they swallow heaps of red lotus along with water. During monsoon, those clouds shower water along with the lotus they have swallowed as rains. The red fire flies during that season look like those lotus flowers showering as rains. Those insects which are red like pieces of ruby and coral shine more splendidly than the ruby and the coral themselves. The poet has described that the earth gets completely covered by such insects during monsoon.



इंद्रनीलकुलनीलघनाली -
 मध्यवृत्तिचपलेन चकाशे ।
 प्रावृडब्जनयनाचिकुराली -
 यल्लकोल्लसितकुं कुमरेखा

॥४१॥

Girls comb their hair and part their forelock to form a line. Then they apply vermilion all along that line. The lightning was shining like sapphire amidst the rows of black clouds during monsoon. The poet has described that the lightning shone like the line of vermilion applied on the line parting the forelock of that beautiful girl (Monsoon).

कुंभसंभवगुरोरुपदेशं
 प्राप्तुकाम इव दक्षिणदेशम् ।
 जृंभमाणजलधौ जलपाने
 वारिवाहनिवहो विशति स्म

॥४२॥

It is proclaimed in the Puranas that the saint Agasthya who lived in Malayachala in the south dried up the swelling ocean by consuming the entire quantity of water. The poet while describing the act of clouds moving towards south during monsoon has said that it appeared as though those clouds were moving in the direction of south to learn from the saint the hymn in respect of drinking water from the sea.

पाकवैरिवनसिंधुतरंगा -
 कृष्टरूढतरुमूलकलापा ।
 व्योम्नि विद्युदिव कांचनवल्ली
 काममभ्रसरिता निपतंती

॥४३॥



The Ganges flows in Nandanavana (the garden frequented by devathas) of Devendra, the enemy of the demon Paka. While flowing the tides of that river uprooted the trees there and carried their roots along with gold creeper that had spread on those trees. The lightning in the sky shone like that gold creeper falling down along with the roots of those trees which hitherto were protecting it.

व्योम्नि सांद्रतरवारिदवृंदे
विद्युतासु विततासु समंतात् ।
फुल्लमीलितपयोरुहपंकत्या
पुष्पवत्समुदयावनुमेयौ ॥४४॥

Dense clouds would be hovering around in the sky during monsoon. Therefore it would be difficult to see the sun or the moon rising. The poet has dexterously described that one could know whether it is the sun or the moon that is rising by seeing the state of the lotus and the lily nearby. If the lotus has blossomed and the lily has remained as bud, it is the rising of the sun. On the other hand if the lily has blossomed and the lotus has remained as bud, it is the rising of the moon.

निर्गतानि दिवि सूर्यविभिन्न -
ग्रीष्मवासरमदावलकुंभात् ।
मौक्तिकानि सह मस्तकमांसैः
सेंद्रगोपकरका अनुचक्रुः ॥४५॥



The poet has compared the days of summer (covered with clouds) to the elephants and the sun to a lion. He has described that when the sun ripped open those clouds (when the lion ripped open the kumbhas, the frontal globe on the upper part of the elephant's forehead) the monsoon set in. Then white hailstones accompanied by red fire flies fell on the earth. They appeared like pearls soaked in blood oozing out of pieces of flesh of the kumbhas of those elephants.

दुग्धवारिधिपयस्यधिबर्षं
शांर्गिणि स्वपति शेषशरीरे ।
मीलनान्नयनयोस्तनुलक्ष्म्यौ
मेघपूर्णगगने द्युमणींदू

॥४६॥

The sun and the moon are the eyes of the Lord. When the Lord lies down on the body of Sesha in the ocean of milk during monsoon (When the Lord sleeps contemplatively during chaturmasya, the period of four months which the sanyasis spend in seclusion) he closes his eyes. Then the light from the sun and the moon become pale as they disappear from those eyes of the Lord. Thus the poet has interestingly described that the act of the Lord closing his eyes results in the resplendence of sun and moon turning pale.

स्वामिनि क्षतवसौ दिननाथे
यत्पराञ्जलि दिनेष्वतिकाश्रयम् ।
तद्विमर्शमधिगम्य दिनाना -
मद्य हृदयति वासरवृद्धिम्

॥४७॥



The sun, master of the day was in a hapless state at the end of Dakshinayana as he had lost most of his rays and radiance. As a result of this, the days became shorter like loyal servants getting distressfully emaciated when their master loses his wealth. But those days became longer during Uttarayana as a result of monsoon setting in and the sun regaining his radiance.

स्वप्रियां जलजिनीम् परिभूय
प्रोर्मयत्तुहिनहंतदिनेभ्यः ।
तादृशी दिनकरोदितवृद्धि -
र्या निशा क्षयविधावपि दक्षा

॥४८॥

Hemantha and Sishira Ruthus are the seasons of winter. As a result of nights getting longer because of the presence of clouds and non availability of sunlight for longer periods, the season turns non-conducive for copious growth of lotus, the sun's most favourite flower and they get withered. Those nights which grew longer by the grace of sun returned their favour by being helpful in the growth of those lotus flowers in plenty.

पूर्णिमाहनि स पूषणि मध्ये -
पुष्करं लसति पुष्करनेत्रम् ।
पूजयन्यतिवरैरिह चातु -
र्मास्यनामनियमं विदधाति

॥४९॥

When the sun was shining brilliantly in the sky on full moon day in the month of Ashadha, Sri Raghavendra after worshipping Lord Sri Narayana



whose eyes resembled the lotus, performed the sankalp of commencement of his vow of Chathurmasya accompanied by other great saints.

पूर्णरोचिषि तुषारमरीचौ
भानुमालिनि गतेऽबरमध्यम् ।
सोऽयमारभत कर्म हि चातु -
र्मास्यनाम रचयन् हरिपूजाम्

॥५०॥

The moon filled with all the sixteen moral stains shines brilliantly on full moonday in the month of Ashadha. When the sun was in the middle of the sky (at noon) on that day, the great saint Sri Raghavendra initiated the rites in respect of Chathurmasya with sankalpa after offering worship to Lord Sri Hari.

तद्गतैरनुदिनं क्रियमाणे -
ष्वेकवासरकृतं विभवं यः ।
कश्चिदाह यदि हंत निवृत्तिं
ब्राह्मणः श्रुतिततिं स लभेत

॥५१॥

Sri Raghavendra used to please Lord Sri Hari by offering special poojas and deliveriing discourses, etc. during Chathurmasya. The poet has exclaimed that if a virtous Brahmin could describe the grandeur of even a day's worship offered by Sri Raghavendra to the Lord during Chaturmasya, he could be termed as a great Vedic Scholar. Such a Brahmin is sure to attain renunciation expounded by the Vedas. Oh what a great fortune !! How could I describe the greatness of Sri Raghavendra !!!



दुर्दिने हरिकटाक्षविहीने
पंकिले च समये समतीते ।
संप्रबुद्धहरिवीक्षणगोऽभू -
द्वासरोऽथ विशदीभवदाशः

॥५२॥

As the whole sky was covered by the clouds, the sun was not visible. There was slush everywhere on the earth. These were the features of monsoon. Lord Sri Narayana who was sleeping for four months during Chaturmasya woke up at the end of the monsoon. As soon as the Lord set his eyes on those clouds, they completely disappeared and the sky became clearly visible. Thus Sharad Ruthu (Autumn) set in after the monsoon ended.

मल्लिकाक्षनिवहेषु मनोज्ञे -
ष्वंबुजेषु मुदिरेषु शरेषु ।
शत्र तत्र विशदं महिमानं
दर्शयन् विहरति स्म स कालः

॥५३॥

Purity and whiteness were prominently visible everywhere during autumn. Even the Mallikaksha (A species of swan) birds and their filthy beaks and legs appeared immaculately clean. Beautiful white lotus looked still more whitish. The cloud appeared extremely whitish. The stem of kash straw with white flowers looked splendid. Thus the whole world appeared very beautiful as a result of whiteness spreading everywhere during the autumn.



दिगजयोन्मुखनृपव्रजकीर्त्या

गर्भिणीकृतशरदिनलक्ष्म्याः ।

व्यक्तकीरततिरोमलतायाः

पाण्डिमाञ्जनि पयोधरदृश्यः

॥५४॥

Lakshmi known as autumn was made to conceive by the fame of those kings who set out on their conquest. The flock of parrots visibly flying in the sky was like the rows of hair of Sharallakshmi. Whiteness appeared in her lovely bosoms.

वीक्ष्य संयमिवरस्य पयोदा

दानकेलिमतुलां घनलक्ष्म्याः ।

हन्त वर्षविमुखाः समभूवन्

पांडुरा भृशकृशाश्च शुचेव

॥५५॥

Sri Raghavendra was magnanimous in bestowing wealth on those who were devoted to him. When the clouds saw his magnanimity, they stopped showering rains, turned pale by being slighted and got emaciated from great worry. The clouds would not shower rains in the autumn. They look white and appear very thin as a result of deficiency of moisture. It appeared as if they stopped showering rains as they felt that the rains they shower were meagre when compared to the wealth showered by Sri Raghavendra. They also turned pale by being slighted and got emaciated from worry.

आत्मनोभिमुखमागतमेनं

वीक्ष्य संयमिवरं धनदाशाम् ।



हर्षतोऽनुविचचार तदग्रे
हंसपालिरिव वारिदपुंजः ॥५६॥

The clouds which were as immaculate as a swan were delighted when they saw Sri Raghavendra coming in their direction. Then they, like paramahamsas (ascetics of the highest order) follow their guru, began to follow the great saint who was moving towards north.

Explanation : Sri Raghavendra was travelling towards north. The clouds would be naturally moving towards north in the autumn. It is the imagination of the poet that the clouds too were moving towards north following the great saint.

वारिदागमयुगांतविरामे
नैकरूपसरसीमिषशौरेः ।
नाभिपद्मनिवहा इव पद्मा
व्यंजयंत्यलिविधिं विलसंतः ॥५७॥

As autumn set in after the monsoon, bees started hovering around those lotus flowers abundantly grown in boundless number of lakes, just like Chaturmukha Brahma manifesting in the lotus emanating from the navel of Lord Sri Narayana.

Explanation : The poet has figuratively compared the boundless number of lakes to Lord Sri Narayana, the lotus flowers grown in those lakes to the lotus emanating from his navel and the bees to Chaturmukha Brahma manifested in that flower.



उत्थितस्य सरसीरुहनाभे -
 श्रंद्रसूर्यनयनस्य तदानीम् ।
 शंसतः स्म नलिनीरजनीशौ
 संप्रबोधमधिकं विलसंतौ ॥५८॥

Lord Sri Narayana who has the lotus as his navel, the sun and the moon as his eyes woke up from his contemplation sleep after Chaturmasya. The sun and the moon who were shining brilliantly during the autumn proclaimed that the Lord has woken up.

प्रावृडागमयुगांतसमुद्य -
 द्वारिवाहजलधौ विनिवृत्ते ।
 सैकतोत्कर इव क्षणदाया -
 श्रंद्रिका बुधजनैरुदलेखि ॥५९॥

When those clouds (the sea) which prospered during the monsoon (destruction of the world) vanished (dried up) all the wise men exaggerated that the moon light in the autumn looked like sand.

काम्यकर्मचयभंजनहेतू -
 भूतदर्शनमिमं यमिधुर्यम् ।
 वीक्ष्य बिभ्यदिव तत्फलभूतं
 शालिवृंदमभवद्भयनम्रम् ॥६०॥

Sri Raghavendra has great knowledge of the truth that Lord Sri Hari destroys any act done with the purpose of getting the wish fulfilled. When the paddy trees which were bearing the fruits of cultivation, an act done with the aim, in the form of spikes of paddy



on their tops saw the saint of such greatness, they stooped down as if they were frightened.

प्रावृडाहितजलाक्रमभंगां
सस्यमंजरिविभूषितगात्रीम् ।
मातरं क्षितिमवेक्ष्य वनाली
पक्वदाडिमफलेन जहास ॥६१॥

Heavy showers during the monsoon had created cliffs and pits all over the earth. Mounds of soil could be seen everywhere. Spikes of corn had decorated the entire body of Bhoodevi. The range of forests which saw Bhoodevi laughed through its mouth which was in the form of ripe and riven pomegranate fruits.

Explanation : Cliffs and pits caused by the force of showers during the monsoon could be seen all over the ground, during the autumn. Spikes grew in the plants of paddy and other grains. Ripe and riven pomegranate fruits in abundance could be seen everywhere in the forests. These were the features of the autumn.

मातुलुंगलतिकामिह चूते
स्पष्टमुद्यति फलस्तनमध्ये ।
मोहिते च मरुता वनराजिः
पक्वदाडिमफलेन जहास ॥६२॥

When the cool and fragrant wind blew during the autumn, the mango tree fainted as a result of intoxication of impassionate love. When it swung sideways and touched the citron tree that stood



nearby, it appeared as if it was trying to get the feel of the citron fruit that had grown on the branch of the citron tree and resembled the attractive bosoms of a beautiful girl. Seeing the impassionate act of love of the young mango tree, the range of forests looked like laughing through its mouth which was in the form of ripe and riven pomegranate fruits.

मानिनीजनविमोहनचूर्णैः

सारसेषु नृपसैन्यरजोभिः ।

व्योममण्डपकमौक्तिकगुच्छै -

राविरास समयो हिमपूरैः

॥६३॥

Hemanta Ruthu which was like ash and such other powders that infatuated the girls who were disunited with their sweethearts; which was like the dust raised by the soldiers of a king that destroyed the lotus; which was decorated with small drizzles of glaciers resembling the bunches of pearls adorning the small mantap in the sky, set in.

पद्मिनीमनवलोक्य पतंगो

मन्ददीधितिरिहास हिमौघैः ।

रव्यदर्शनवशादिव शोका -

दब्जिनी च तुहिनैः किमु लीना

॥६४॥

In Hemanta Ruthu, the sun who could not see Padmini, (the lotus garden) lost his resplendence as he was covered by dense fog. Padmini too appeared to be covered by maze as she was struck with grief for not being able to see the sun.



उष्णारश्मिरधिकं हिमभीतो
हव्यवाहदिशमिच्छति गंतुम् ।
अग्निरस्त्युत न वेति विवेकुं
प्रागयादिव समीरणचारः

॥६५॥

As the Shishira Ruthu set in, the sun who was afraid of the winter, intended to move towards south east. Vayu, his attendant appeared to have already gone there to confirm the presence of Agni there.

Explanation : Vayu is the attendant of both Agni and the sun, the embodiment of resplendence. It appeared as though Vayu had already moved towards south east to facilitate Agni dazzle so that his master, the sun could get himself warmed just like the servants go to the place in advance and prepare for the stay of their king there.

When Shishira Ruthu sets in, the sun moves towards south east and the chilly wind blows from that direction.

पांडुरंगपुरविठ्ठलमीक्ष्य
प्रस्थितः स करवीरपुराख्यम् ।
पत्तनं विरचयन् हरिपूजां
तत्र वासमकरोच्चिरकालम्

॥६६॥

After having the darshan of Lord Sri Vittala at Pandharapura, the great saint Sri Raghavendra reached Kolhapura. He stayed there for many days worshipping Lord Sri Moolarama.



भानुमालिनि गतेऽथ तुलायां
रामनाथपुरमेत्य चिराय ।
सह्यभूधरसुतासलिलेस्मिन्
मज्जनेन मुदितोऽभवदेषः

॥६७॥

Leaving from there, Sri Raghavendra reached Ramanathapura. Then at the time of the sun entering Thula rasi, he rejoiced by taking holy bath plunging into the river Cauvery which was renowned as the destroyer of sins.

गौतमाघपरिहारिणि तोये
स्नानकर्म विरचय्य स विद्वान् ।
पूजितः प्रतिपदं प्रतिधीरैः
प्राविशक्तिल पुरीं विजयाख्याम्

॥६८॥

Then Sri Raghavendra, the learned saint took holy bath in Godavari, the river that destroyed the sins of saint Gouthama. Proceeding from there and receiving felicitations from his antagonists everywhere on his way, he entered the town of Vijaya, on the banks of the river Godavari.

मुद्रयाऽरिदरयोर्मिलिताग्न्यो -
रंकितानकृत शिष्यसमूहान् ।
वादिनोऽपि परिभूय विशिष्य
श्वेतमातपनिवारणमाप्नोत्

॥६९॥

Sri Raghavendra, the king of saints sanctified his disciples by Tapta mudradharana with hot seals of chakra (wheel) and shankha (conch). When the



scholars of the royal court of Vijayanagara engaged him in debate, he defeated all those scholars and received felicitations from the king with honour of shwetha chatra (White umbrella) as a sign of victory.

स्नातवानथ बुधैः सह कृष्णा -

निम्नगापयसि निर्जितमारः ।

तत्तटे जयगुरुदितटीकां

व्याकृतापि यतिराडणुभाष्यम्

॥७०॥

Sri Raghavendra who had a very beautiful visual personality left Vijayanagar accompanied by many scholars and reached the banks of the river Krishna where he took a holy dip. Then he stayed there for many days and wrote " Bhavadeepa" as a gloss on "Tatvaprakashika" a commentary of Sri Jayatheertha on "Brahma soothra Bhashya" of Sri Madhwacharya. He also wrote " Tatvamanjari" as commentary on Anubhashya of Sri Acharya.

तत्र तत्र विरचय्य स वासं

पुण्यभूषु पुरुषोत्तमभक्तः ।

श्रीमहीधरमुपेत्य च तुंगं

वेङ्कटेशमवलोकितुमागात्

॥७१॥

After staying at many holy places on his pilgrimage, Sri Raghavendra who occupied the first place among the men of profound devotion in Lord Sri Hari reached Srishyla where he had the darshan of Shrishyla Mallikarjuna. Then he left for the holy town of Tirupati to have the darshan of Sri Srinivasa, the supreme Lord.



नत्वा देवं वेंकटेशं यतीद्रं:

कृत्वा वासं वासरान् कांश्चिदत्र ।

कांचीमागात्कांचनागारम्यां

नत्वा विष्णुं चानमत्पार्वतीशम्

॥७२॥

Sri Raghavendra, the great saint who had the darshan of Lord Sri Venkateshwara at Thirumala paid his obeisance to the Lord with profound devotion and stayed there itself for some days. Then he reached Kancheepuram, a town splendidly shining with mansions of gold. After worshipping Lord Sri Hari known as Sri Varadaraja at Vishnukanchi he came to Shivakanchi and paid his obeisance to Sri Maharudra, the consort of Parvathidevi.

शोणाद्रिमासाद्य निषेव्य शंभुं

वृद्धाचलं प्राप्य विलोक्य रुद्रम् ।

श्रीमुष्णमभ्येत्य वराहरूपं

विष्णुं प्रणम्यैष नुतिं व्यतानीत्

॥७३॥

Sri Gurusarvabhouma worshipped Sri Parameshwara at Arunachala and came to Vriddha chala, a Shaivate place where he had the darshan of Sri Maharudra, its presiding deity. Proceeding from there he reached the holy town of Srimushna and worshipped Lord Sri Varaha, an incarnation of Lord Sri Mahavishnu, extolling the Lord in profound devotion.

कृत्वा दिग्विजयमुपागतस्य दूरे

कावेरीशिशिरजलावलोकमात्रात् ।



यत्सौख्यं समजनि तत्सुखं मुरारेः
प्रायः स्यादिति यदि का कथेतरेषाम् ॥७४॥

Sri Raghavendra reached the banks of the river Cauvery after completing his journey to many far off places. Probably the extreme joy experienced by him by just beholding the splendor of the cool Cauvery must have been experienced by only Lord Sri Hari ! Then how can I describe his experience of that happiness to others ? Is it possible ? The joy one experiences by beholding the beauty of Cauvery is extraordinary !!!!

श्रीकुंभकोणनगरीं प्रविशत्युदारां
रामार्चयोरुतपसैव कृशो यतींद्रे ।
मन्ये कथं न जनतामहितामयोध्यां
रामेण तेन भरतेन कृतप्रवेशाम् ॥७५॥

Sri Raghavendra had gone down considerably by practicing religious vows constantly. After completing his journey, he entered the beautiful and populous town of Kumbhakonam carrying the idol of Lord Sri Moolarama along with him.

When Sri Rama after killing Ravana came to Nandigram, Bharatha who had gone down with grief of separation from Sri Rama by being constantly under penance entered the beautiful and the big town of Ayodhya along with Sri Rama. Then why can't I treat Kumbhakonam as Ayodhya when Sri Raghavendra, who was emacipated by constantly performing penance, entered it along with the idol of Lord Sri Moolarama ?



प्रहृष्टेन चित्तेन मध्ये प्रतोल्यां
 महाधीर्विलासेन तात्कालिकेन ।
 भुजंगप्रयातेन भूदेववन्द्यो
 हनूमन्तमित्थं (ष्टं) प्रणौति स्म देवम् ॥७६॥

While Sri Raghavendra was entering the town of Kumbhakonam, he was captivating with lustre and majesty manifested just then on his face. Many Brahmins were extolling and prostrating before him on his way. The scholarly Sri Raghavendra while walking on the main street saw the idol of Sri Hanumantha, his tutelary deity that was established by Sri Vyasaraaja on the banks of the Hemapushkarni near the temple of Lord Sarangapani. Then extolling Sri Hanumantha with a self composed verse in Bhuja-gaprayata metre he prostrated before the idol.

वाद्यैश्चित्र्यैर्मुखरितदिशः शंखभेरीमृदंगैः
 फुल्लैः पुष्पैर्विविधमनुजैः कीर्यमाणः समन्तात् ।
 वीथ्यां वीथ्यां युवतिकरगारार्तिकै राघवेन्द्रो
 रामे पूर्वं प्रविशति मठं प्रविशत्संपदाढ्यम् ॥७७॥

While the sounds of different musical instruments like trumpet, kettle drum, mridangam, conch, cymbals, veena, flute, etc. were getting reverberated from all directions; while people of different castes and creed were showering blossomed flowers all along the route; while young girls were performing Arathi in every street; Sri Raghavendra along with the idol of Lord Moolarama entered his Mutt that was shining opulently.



श्रीमत्कश्यपवंशवार्धिंशशिनः षड्दर्शिनीवल्लभ -
 श्रीलक्ष्मीनरसिंहवित्तविदुषः श्रीवेंकटांबामणोः (णौ)।
 जातेनार्यदयासुधामयगिरा नारायणेनोदिते
 काव्ये चारुणि राघवेंद्रविजये सर्गे जयत्यष्टमः

॥७८॥

Thus concludes the eighth canto of the epic "Sri Raghavendra Vijaya" enchanting with nectareous words composed by Narayanacharya with the blessings of his father. Narayanacharya who had his education from his father was the son of the couple Venkatamba and Lakshminarayanacharya who was an erudite scholar in all the six shastras and who was born and shone like a moon in the ocean of Kashyapagothra named after that virtuous and scholarly sage Kashyapa.

English translation of the eighth canto of the epic "Sri Raghavendravijaya" composed by Sri Narayanacharya concluded.



CANTO - IX

The poet has given a description of the daily routine of Sri Raghavendra in this canto.

मागधा मधुभिदंघ्रिपंकजे
जागरूकमपि संयमीश्वरम् ।
बोधयन्ति वचनैर्बुधोत्तमं
काव्यवर्णनविधौ कृतादरैः ॥१॥

Though Sri Raghavendra always remained alert with his mind constantly concentrated at the lotus feet of Lord Sri Krishna, the panegyrist customarily used to address the knowledgeable saint rhetorically while waking him up at dawn.



मंगलानि कुरु पद्मसोदरेः

संयमीन्द्र जगदादृगंचलैः ।

पश्य दृश्यविभवं दिनागमं

दिक्षु दिक्षु मुखरीकृतागमम्

॥२॥

Oh the great saint !! kindly bestow prosperity on this world. Behold the beauty of this world with your lotus like eyes. The dawn has spread its radiance everywhere. The chanting of the Vedas is getting reverberated from all directions. Behold the dawn of such beauty. Thus addressing the great saint, the panegyrists woke him up.

पाकशासनपुरे गुरुदितै -

हंत वेदवचनैरपाकृते ।

अंधकारदुरपहवगेहे

शक्रदिक्षुखमिदं प्रसीदति

॥३॥

When the doors of the house filled with darkness got opened by the chanting of ruks of the Vedas by Brichaspathyacharya in the heaven, the virtuous woman (the east) who was held up there was delighted.

Explanation : The woman (the east) who was held up in the house filled with darkness was unaware where she was. When she heard the chanting of the Vedas by Brihaspathyacharya in the heaven, she was delighted by learning that she was safe in Devendra's heaven.



शातमन्यवादिशा निजेश्वरे
भानुमालिनि समागमोन्मुखे ।
पूर्वमेव वितनोति पांडिम -
क्षौमनिर्मलवितानमंबरे

॥४॥

When that woman (The east) learnt that her sweetheart (Master) would come to meet her, she started constructing a canopy of pure white silk cloth (Sunlight) before his arrival.

Explanation : When the sunlight spread in the east, it appeared as though the heroine (The east) was preparing to welcome him by getting a canopy of white silk cloth ready.

अंधकारभरवारणव्रजे
कल्यकेसरिविदीर्णमस्तके ।
शोणितौघ इव शक्रदिद्युखे
शोणिमा लसति तारमौक्तिकैः

॥५॥

The pitch darkness in the night appears like a large herd of elephants. The dawn (the lion) destroys (rips open) the darkness (the heads of elephants). The red rays of the rising sun appearing in the east then look like the pearls of stars soaked in the blood oozing out from the heads of those elephants.

Explanation : There is a belief that pearls exist in the frontal globe on the upper part of the forehead of an elephant. The poet with this in mind has described that the red sunlight in the east along with the stars



looked like those pearls soaked in the blood oozing out from the heads of those elephants.

व्योमरामपरिभाविशर्वर -

व्याजपन्नगमयास्त्रसंततेः ।

भंजनाय पुरतोऽरुणानुजः

प्रादुरस्त्युदयरागकैतवात्

॥६॥

During the war between Lord Sri Rama and Ravana, Indrajit the son of Ravana bound everybody with Nagapashastra. Even Sri Rama pretended as though he was bound by that Astra. Then Garuda came there and released all of them by destroying Nagapashastra. With this incident in mind, the poet has described that the darkness (Nagapashastra) which had covered (Had an intention to defeat) the sky (Sri Rama) got itself destroyed by the dawn (Garuda)

व्योमदंभमधुगोलसंचरद् -

ध्वांतसंघसरधानिराकृतिम् ।

आतनोति समयः पुरादिशा -

शोणिमाग्निशिखया विदीप्तया

॥७॥

People collect honey from beehives by driving away the bees with the blaze of fire. It is interestingly explained here that the dawn is driving away the darkness (the bees) from the sky (the beehive) with the shade of glowing redness that has spread in the east (blaze of fire).

व्योमनामभृति कुंभसंभवे

वारिधिं पिबति शार्वराभिधम् ।



औषसारुणिमदंभतः शनैः

पद्मरागनिकरो व्यजुंभत

॥८॥

The ocean is also known as Rathnakara. In the past, the sage Agasthya had consumed the entire quantity of water in the ocean. Then those shining rubies which were in the ocean had become clearly visible. Now when the sky (Agasthya) destroyed (drank) the darkness (the ocean) the redness of the dawn shone in the sky like those rubies.

अंबरस्य तिमिरालिनीलिका -

नीलितस्य हरिदिङ्मुखांचले ।

कल्यरक्तिमनिभेन कांचनी

रेखिकाऽतिरुचिरा विराजते

॥९॥

The blue sky becomes blackish as a result of pitch darkness. When the cloth (sky) was made (became) blackish by dying it (being covered) with more and more blue colour (darkness) its golden coloured border (tawniness of the dawn in the east) glittered like a splendid golden streak.

कल्यमल्लवर एष शार्वर -

द्वेषिमल्लमभिहंतुमुद्यतः ।

क्षिप्ररक्तिमरजा विदर्शय -

त्यर्कबिंबनिभमुष्टिमग्रतः

॥१०॥

The great pugilist, the dawn intending to kill his rival, the darkness throws the dust of tawniness at him and then shows his iron fists which are reddish like the sun-disc to him.



Explanation : The wrestlers or Pugilists intending to over power each other throw red dust at each other and then fight showing their fists to each other. Here the powerful dawn which is capable of killing its rival, the darkness, throws the dust of tawiness at it and then lifts its iron fists (the sun disc) to hit it.

उद्विवक्षुहृदयो निशात्ययः

प्राग्दिशं तदुपकंठमादधे ।

कल्यरागमयमादिभूषणं

भानुबिंबमणिरंजितांतरम्

॥११॥

The bridegroom (the dawn) intending to enter into the wedlock with the bride (the east) tied the Mangalasutra (redness with the sun disc shining at its centre, around her neck.

Explanation : In this stanza poet has compared the dawn to a bride groom, the east to the bride, the act of the dawn in making the east visible with its light to its intension to marry and the golden red along with sun-disc to Mangalasutra.

हंत शक्रहरिता दिनागमे

यावकारुणपदाभिताडनात् ।

छायया सह समागमासहा -

त्पाटलोऽजनि पयोजनीशिता

॥१२॥

When that beautiful girl (the east) saw her consort (the sun) with Chayadevi, her rival wife at dawn, she seething with anger kicked him with her foot smeared with the essence of lac. As a result of that kick, the



sun, master of the lotus attained redness.

Explanation : When a woman sees her husband with her rival wife, she kicks him with her foot adorning with the redness of the essence of lac. Likewise it appeared that the sun looked red at dawn when he was kicked by the east with her foot (the redness at dawn) which seemed to have adorned with redness of the essence of lac.

प्रातरंबुनि निमज्ज्य नीरधे -

रुत्थितो हरिदिशानिजालिके ।

अर्कमंडलमिषेण वासरः

शोणिमाक्षतललामकं दधे

॥१३॥

The day at dawn takes a dip in the sea and wears the red Akshata (the sacred sectarian circlet) is the form of the sun disc on its forehead (the east)

Explanation : The Brahmins after taking bath and completing their morning rituals wear red Akshatha (Sectarian circlet) on their foreheads. Likewise redness of the sun-disc appeared like the sectarian circlet worn by the day on its forehead (the east) after taking bath in the sea.

अंधकारयवनीमपाकृता -

मारचय्य दिवसेंदिरानटी ।

व्योमरंगमभजत् प्रभांचितं

कुर्वती खगरवेण शिञ्जितम्

॥१४॥

The danseuse Divasalakshmi (the elegance of the day) after moving aside the curtain of darkness has



entered the stage (the sky) creating the sound of her anklets (chirping of the birds).

अंधकाररिपुभूमिभृङ्गं
जेतुमुत्कमनसो विभावसोः ।
बन्दिनो नु बिरुदालिवाचकाः
प्राविशन्ति मुखरा विहंगमाः ॥१५॥

It appeared as if those chirping birds had entered the sky before the sun-rise itself as panegyrist of the sun who had his mind longing to conquer the group of those kings (darkness).

विप्रयुक्तसखिहन्मलिम्लुचे
विदुते सति विधौ निशात्यये ।
पद्मिनी विगतसाध्वसा शनैः
फुल्लमावहति पद्मालोचनम् ॥१६॥

When dawn set in at the end of the night, the moon who steals the hearts of those girls bereft of their sweet hearts (who perturbs their minds) ran away. Then Padmini (heaps of lotus) fearlessly blossomed her lotus like eyes (Started blossoming).

Explanation : The Moon disappeared just like the thieves run away, the moment the dawn set in. Padmini (the lotus) the friend of those girls who were bereft of their sweethearts was in grief as she too was separated from the sun in the night. Her grief melted away the moment dawn set in and wide grin manifested on her face (it blossomed).



चक्रवाकमिथुनार्धरूपिणीं
 पूरयेति विहिता समस्यकाम् ।
 मीलिताब्जनयना शुचिस्मिता
 पूरयत्यहह तां पयोजिनी ॥१७॥

The ruddy geese which can't see anything in the dark get separated in the night and unite again, the moment the sun rises. Though they are known as chakravaka Mithuna, they form a conjugal attachment which creates a problem. Therefore the sun assigned the lotus with the task of finding a solution to this problem. The lotus which started thinking about a solution for this problem closed its eyes and remained thus throughout the night. Then it decided that when the sun rises, the problem would automatically gets solved. When it saw those birds united after the sun rose, its face blossomed with smile. This is really astonishing.

निद्रिते त्वयि पुरा द्विजाधिपे
 स्वैरमेव चरति स्म चंद्रमाः ।
 याति बोधमधुना द्विजाधिभू -
 नाममात्रभृदपैति साध्वसात् ॥१८॥

Oh Sri Raghavendra, the great saint ! the moon was capriciously moving about when you, the king of the brahmins were sleeping in the night. Now when you have woken up from your sleep, the moon who has become just Dvijaraja (Master of the stars) has disappeared frightened of you.



Explanation : Oh the great saint ! the name Dvijaraja always suits you optly for you are the real king of the brahmins. But when you were sleeping is comtemplation in the night, the moon was whimsically moving about everywhere conjecturing that he was the only Dvijaraja (King of Stars). But now when you, the real Dvijaraja are awake, the moon, just the king of stars has disappeared apprehending that he may face your wrath.

चक्रवाकविरहाग्निधूम्यया

शार्वरेण जगती निपीडिता ।

तन्निवृत्तिसुखिताऽधुना ततो

मंदमुच्छ्वसिति मारुतच्छलात् ॥१९॥

The whole world was plagued by the pitch darkness which was like the smoke of separation of the ruddy geese. Now at dawn being delighted by the destruction of that darkness, it is relieved with cool breeze serving as its sigh of relief.

Explanation : The pair of ruddy geese naturally get separated in the night. The smoke that emanates from the fire of their separation forms the pitch - darkness in the night. That smoke causes grief to Bhoodevi (the earth) by asphyxiating her. But when the sun rises at dawn, the earth sighs with relief as that darkness disappears.

एवमादिमगधोक्तिमाधुरी -

वारिपूरकृतसेचनादिव ।



बोधमेत्य यतिराद् समुत्थितो
द्वीपिचर्ममयतल्पतल्लजात्

॥२०॥

Sri Raghavendra rose up from his bed made of tiger's skin as though he was woken up by the sprinkle of water of such sweetness of words by panegyrist.

द्वादशस्तुतिपुराणसंतती
श्रोतुमाननसमूहमेकदा ।
स्वं दशाधिकनवानोऽददा -
द्विश्वमूर्तिरिव चक्षुरागतः

॥२१॥

Vishwa, Thaijasa, Prajna and Thureeya, the four forms of the Lord are the guiding forces respectively of the four stages namely Jagrath (wakefulness), Swapna (dreaming), Sushupthi (profound sleep) and Moksha (salvation). The form of Vishwa has nineteen faces and it always exists in the right eye. The Lord as Vishwa had an intention to listen to the discourses on nineteen sacred works comprising Dwadasha sthuti and eighteen puranas, simultaneously from Sri Raghavendra. Therefore it appeared as though the Lord Vishwa settling in the right eye of Sri Raghavendra gifted his nineteen faces to the great saint so that he could peruse all those nineteen literary works simultaneously.

आनतोऽभवदनंतमगतः
संयमींदुरवलोक्य सज्जनान् ।



आदरेण सुजनैः समर्पिताः

श्रेयसे सततमाशिषोऽग्रहीत्

॥२२॥

Sri Raghavendra, the great saint after waking up in the morning, first paid his obeisance to Lord Sri Hari. Then the profoundly paid his respects to the devathas and the gurus, superior to him in rank and accepted their blessings. Afterwards he accepted the profound respects paid by those inferior to him in rank and blessed them. He also accepted the gifts offered by his disciples.

स प्रणम्य तुलसीवनस्थिता -

मिंदिरां तदनु तत्पदाश्रितम् ।

वायुनंदनमवंदतादरा -

दिंदिरेशकरुणैकमंदिरम्

॥२३॥

Then Sri Raghavendra went to Tulsi garden and prostrated before Sri Lakshmidēvi indwelling in the Tulsi. Then he also prostrated in profound devotion before Sri Pranadevaru who has surrendered himself at the lotus feet of Sri Lakshmidēvi and on whom Lord Sri Lakshminarayana, the consort of Sri Lakshmidēvi has bestowed his special blessings.

सोऽधिरुह्य शिबिकां गजेंद्र मु -

क्त्युक्तिसंस्तुतिकृतादरः शनैः ।

स्नातुमभ्युपगतस्तरंगिणीं

दाक्षिणापथनिलिंपनिम्नगाम्

॥२४॥

Then Sri Raghavendra went to the river Cuvery



reputedly known as the Gangers of the south for his morning bath sitting in a sedan and chanting the hymn of Gajendramoksha in Bhagavatha.

तीरभूरुहसुमानि तज्जले
 संनिपत्य सुमनस्त्वमाप्नुवन् ।
 जातिमात्र इति तद्रताऽभवद् -
 व्याक्रिया तदितरेश्चपि स्फुटम् ॥२५॥

The flowers of trees grown on the banks of the Cauvery attained divinity when they fell into the river. The flowers grown at other places also attained that divinity since they also belonged to the same species as that of those flowers which had attained divinity as a result of their contact with the sacred water of the Cauvery.

यां प्रवाललहरीं मनोहरा -
 मुद्गहृत्यथिवसंतमंबुधौ ।
 तीरचंपकसुमोत्करा लसं -
 त्युत्सवाय कृतदीपिका इव ॥२६॥

While Samudraraja (the Ocean) was getting united in wedlock with that beautiful Cauvery adorned with coral like tides, the champak flowers grown on those trees on the river banks were looking like the rows of lamps illuminated for the occasion.

Explanation : The tides of the Cauvery shine like coral at the place of confluence of the river and the sea, because of the presence of corals there. Then Samudraraja (the sea) gets united with the beautiful



Cauvery who is decorated with vermillion and such other auspicious things.

शोषकेण मरुता कथं नु या

वर्धिता च कथमित्यविस्मयः ।

सा यदुल्लसदनंतरूपिणी

याति रंगपतिशेषतां सदा

॥२७॥

One need not get surprised as to how the Cauvery gets thrived by Vayu who actually dries up water and other things, the reason being that shining in infinite forms, she always enjoys the privilege of serving the Lord Sri Ranganatha with his blessings.

Explanation : The Cauvery is known as मरुद्वृधा in the Vedas "इमं मे गंगे यमुने सरस्वती शुतुद्रिस्तोमं सचता परुष्या । असिक्निया मरुद्वृधे वितस्तयार्जीकिये शृणुह्या सुषोमया ॥" (ऋ. ७-३-६) means one who thrives by Vayu. The Cauvery is like Sesha, the couch of the Lord who has infinite faces, because she flows in infinite forms i.e., in different directions and always enjoys the privilege of serving the Lord Sri Ranganatha. Therefore, it is not surprising that though Vayu dries up water he serves as food of Sesha resulting in his thriving. Hence Vayu also serves Cauvery in her thriving.

सह्यभूधरसरस्सरोजिनी -

सारसश्रितमरंदसंततिम् ।

या बिभार्ति परया रमेत किं

तत्र रंगपतिभृंगतल्लजः

॥२८॥



The Cauvery along with her brings the sweet nectar of the heaps of lotus which have grown in Sahyaparvatha. If the water of the Cauvery was not mixed with nectar, then how could the bee (Lord Sri Ranganatha) has diverted there ?

तत्तटोपवनसीम्नि वाहना -
 त्सोऽवरुह्य यमिधुर्यचंद्रमाः ।
 क्षालयन् करपदं समृज्जलै -
 र्दंतपंक्तिपरिशोधनं व्यधात् ॥२९॥

After alighting from the sedan at the river where the atmosphere was very pleasant, Sri Raghavendra attended to nature's call, washed his hands and legs with mrittkka (clay) and cleaned his teeth.

कल्पिताचमनमत्र सादरं
 स्नानकर्म कुरुते स्म शास्त्रतः ।
 अष्टषड्द्विकषडक्षरैर्हरे -
 र्मानितैर्मनुवरैस्त्रिधा क्रमात् ॥३०॥

After achamana, Sri Raghavendra plunged into river where he chanted नारायणष्टाक्षर, वासुदेव द्वादशाक्षर and विष्णुषडक्षर hymns three times each in profound devotion.

जप्यसूक्तजपशुद्धवारिणा
 प्रोक्षयन्त्यतिवरः शिरो निजम् ।
 स्नातवान्विहितमृद्विलेपनोऽ-
 नुच्छ्वसंस्त्रिरघमर्षणं जपन् ॥३१॥



Sri Raghavendra consecrated the water chanting the sookta prescribed to be chanted during the bath and then sprinkled that water on his head. Then he smeared mrittika all over his body and again plunged into the water chanting अश्वमर्षण hymn.

उच्चरन्प्रणवमुत्थितोऽसिचत्
स्वात्मगं पुरुषसूक्ततो हरिम् ।
विष्णुपादसलिलं पिबन् सुरान्
तर्पितानकुत मंत्रवारिभिः ॥३२॥

Then lifting his head above water and chanting ॐ Sri Raghavendra performed ablution to Lord Sri Hari residing in his heart chanting पुरुषसूक्त. He then took the sacred Vishnupadodaka and offered Tarpana to devathas with consecrated water.

सालमल्लकमवस्त लोहिते
वाससी तदनु संयमीश्वरः ।
ऊर्ध्वपुंङ्गमतनिष्ठ गोपिका -
चंदनेन सह पंचमुद्रिकम् ॥३३॥

Then Sri Raghavendra, the great saint en clothed himself with kaupeena and two Kashaya vastras and wore twelve urdhvapundras and five mudras with Gopichandana.

अर्घ्यदानविधिमर्घ्यवैभवः
संविधाय हृदि वेदमातरम् ।
सादरं तदनु तारकं ततो
मंत्ररत्नमपि मौनतोऽजपत् ॥३४॥



Sri Raghavendra of great divine powers then offered arghya to devathas, meditated on Gayathri, the mother of the Vedas, in his heart and silently chanted the pranavamantra, the greatest among the hymns.

तत्तटोपवनमेत्य पावनीः

सोऽशृणोद्द्विजमुखात्कथा हरेः ।

आदिदेशिकसमर्चितोपल -

व्यासमूर्तिपरिपूजनोत्सुकः

॥३५॥

Then Sri Raghavendra went to Tapovana on the banks of the Cauvery where he worshipped Vyasamusthi which was previously worshipped by Sri Madhwa-charya, the first guru. Afterwards he listened to the sacred stories of Lord Sri Hari quoted in Bhagavatha and other Puranas, from Brahmins.

अभ्यषिचंदथ पंकजेक्षणं

वारिमध्यक्तदुग्धधारया ।

संन्यवेदयदयं मनोहरं

मौद्गमन्नमुरुधाऽधिकं नवम्

॥३६॥

Then Sri Raghavendra worshipped the lotus eyed Lord Sri Hari with ablutions of milk and water. Then he decorated the Lord with sandal paste and flowers and then offered the just prepared Huggi (a hodge podge of rice and Bengal gram) with fresh and fragrant ghee, as oblation to the Lord in profound devotion.



संप्रणम्य विजयींद्रयोगिनं
तापसोपमबुधव्रजावृतः ।
सोऽधिरुह्य मणिरम्यपादुके -
देशिको मठमथ प्रतस्थिवान् ॥३७॥

Then Sri Raghavendra offered his respects with profound devotion to the Brindavan of his paramaguru Sri Vijayeendra Theertha and left on his foot wearing gem studded padukas for his Mutt surrounded by many saintly scholars.

शंखदुंदुभिमुदंगकाहली -
मड्डुडिंडिमसुशृंगजझरैः ।
चक्रवाद्यनिनदैश्च तज्जनाः
पूरयन्ति पुरतोऽस्य दिंबुखम् ॥३८॥

While Sri Raghavendra was returning to his Mutt, the sounds of musical instruments like conch, kettle, drum, mridanga, trumpet, double drum, horn and chakra played by his servants were reverberating from all directions.

पावयन्नथ महीं पदे पदे
पार्वतीशमभिवंद्य पद्धतौ ।
प्रविशत्स सुरविष्टपागमो
मूर्तिमानिव मठं तथागमः ॥३९॥

Sri Raghavendra who appeared like the embodiment (manifestation) of Devaloka's Kalpavruksha sanctifying the earth with his each step while returning entered his Mutt after paying his



obeisance to Kumbheshwara, the consort of Parvathi on his way.

शांतिवाचनपुरस्सरं वरं
भाष्यमेव स विशिष्य संसदि ।
व्याकरोति विदुषां निराकरो -
त्यन्यदर्शनकुयुक्तिसंहतिम् ॥४०॥

The great scholar used to deliver discourses specially on Brahmasutra Bhashya in the assembly of scholars. He also used to refute other systems of Indian philosophy.

ब्रह्म सदुणमदोषमीक्षितं
गम्यमाहुरिह लक्षणैः क्रमात् ।
सूत्रभाष्य इति तेन भाषिते
तत्र कश्चन सुधीरचोदयत् ॥४१॥

When Sri Raghavendra said that the soothras have propounded that Sri Narayana whom the learned men worshipped, had unlimited qualities, free from defects, intelligible and cognisable which has been found as the essence of sootras by Sri Anandattheertha, three scholars put forth their points of view before the saint, in an agitated manner.

नित्यवागविषयस्य सर्वथाऽऽ -
रंभणं न विषयस्य युज्यते ।
नामधेयमिह यज्जडं मूषा
जातमर्थरहितं स्वचिंतनम् ॥४२॥



नात्मतत्त्वमपि तत्र नापर -
 श्रेष्ठितादिबहुलिंगसिद्धितः ।
 जिवभिन्नपरमोप्यमानको
 न स्वयं च यदहंधिया मितः ॥४३॥

किंच किं फलममुष्य वेदने
 कर्मणैव भवति स्वरादिकम् ।
 नापि मुक्तिरधुनैव तद्विदां
 दृश्यते न यदसावपि क्वचित् ॥४४॥

अत्र कश्चिदमुमभ्यचोदय -
 च्छुद्धमस्य विषयः स्वमानसम् ।
 शुद्धवेदनफलं वदेन्न चे -
 द्वंधभंग इति किं ततो वद ॥४५॥

इत्युदीरितगिराऽतिरोषित -
 स्तद्वचःप्रतिवचोऽन्य आददे ।
 यत्तु शुद्धमुदितं न मानसं
 तन्न युक्तमिति हंत चिंत्यते ॥४६॥

यन्न भाति (त्र नास्ति) जडजीवभेदनं
 कर्तृतादिविरहोऽद्वितीयता ।
 एकतापि तदसारमात्मानोऽ -
 भिन्नमेतदिति चेदसंशयः ॥४७॥

अन्यदेतदिति नापि युक्तिम -
 त्सन्मृषेति हि विकल्पनाक्षमम् ।



तत्स्वरूपमिति चेन्न भासते
तत्र नैव तव युज्यते भ्रमः

॥४८॥

We are not convinced of your explanation. Who is Narayana? 'I' is the only thing known by experience. It is very difficult to accept any other thing without evidence. Perception or interference does not admit any other thing as real. According to Shruthis 'Parabrahma' as described in the Vedas is not different from the 'Jeeva' or 'I'. When it is established that both 'Brahma' and 'Jeeva' are same, where is the need for the shastras teaching about Brahma? Then if we talk about difference, high and low ranks are false. Only the experience of 'I' by the 'Jeeva' is true. Even the 'I' disappears as and when it grows further and the experience of intelligence which alone is true remains. If so, where is the question of 'Narayana', the 'Parabrahma' having attributes? It is impossible to worship, such a thing. As Maya from which stems the attitude to consider that two things are different, vanishes, one attains salvation. Therefore the belief that one could attain salvation with the aid of other things is an illusion. It is enough if we perform Karma to attain Swargaloka. Therefore this 'Brahma Meemamsa' is meaningless.

अत्र तद्भ्रमनिरासनोत्सुकः
सस्मृतं सदयमब्रवीदुरुः ।
अस्ति किञ्चिदहमर्थतः परं
विष्णुनाम गुणपूर्णमद्भुतम्

॥४९॥



यद्विचारविषये निगद्यते
 ब्रह्मनाम परजीवभेदकम् ।
 मुक्तिरेव फलमस्य वेदनात्
 प्रक्रमोऽस्य विषयादिमांस्ततः

॥५०॥

The Swamiji found a great opportunity to preach the real Tattva to his pious disciples when those scholars put forth their queries before him.

Then he began replying the scholars.
 "Your objections have no validity, because it does not mean that only the things experienced or seen by man in his daily life are true. There are many true things which are beyond his ken. It is only for realising this truth, man is gifted with intelligence which is superior to that of animals. One would be experiencing in his daily life an intuition about the existence of this invisible truth. Things which are invisible to defective eyes could be seen with healthy eyes. Many things which are invisible to the naked eyes could be seen with the help of accessories. A poet or an artist would be immersed in emotions which are beyond the imagination of an ordinary man. Everybody cannot realise that many surprising things in the world are controlled and guided by a power beyond their imagination. It is beyond the abilities of our faculties of understanding to understand such things. It is the nature of the man to approach the source in which he has confidence to understand the things beyond his imagination. The Vedas are such a source. The Intellectuals can realise that the Vedas are Sadagamas. This source is not the



creation of modern times. It must have been in existence since eternity. It must be as eternal as eternity itself. At the same time it must have been uncreated. To know its real meaning, a proper reasoning is essential. Then only, one can understand clearly the real meaning of the contradictions in these Shastras. One would not have been yearning to understand such contradictions, if they were as clear as the visible things. That must emerge from cohesive churning of thought.

These Sadagamas mainly deal with the subject related to Brahman. Some thoughts propounding the identity of 'Brahma' and the individual soul referred to as 'I' could also be found here and there. But such thoughts should be interpreted by proper reasoning. If the meaning is accepted as it is, then the need of studying the Vedic lore does not arise. If it is accepted that the "Jeeva" who undergoes misery everyday is "Brahma" himself, then all the activities of this world would come to standstill. Rather than getting convinced by such vague interpretations, it would be most acceptable and honest if the thoughts that treat the identity are discussed thoroughly taking into consideration the context of the beginning and the end of the passage, the rules of grammar adopted in arriving at their meaning, helpful arguments, etc. and analysing whether such thoughts could be interpreted differently leading to a conclusion which is not detrimental to the supremacy of 'Brahma'. This is the main task of the Brahma Sootras. These Sootras would not have advocated the necessity of the study of the nature of 'Brahma' by the "Sadhaka",



had the identity been the ultimate meaning of the Vedas. Therefore there is no need to declare that "Brahma Meemamsa Shastra" is most essential for the aspirant of "Adhyatma Tattva". Sri Anandattheertha has convincingly proved that this is the real meaning of the Sootras. Only Lord Sri Narayana, the abode of infinite qualities and who is absolutely flawless is "Parabrahma". To be always meditating on him is the secret of life. To realise him is the fulfilment of life. Life is full of love, not hollow but tested and found pure on the touchstone of joys and sorrows. The God is the source of such love which results in bliss. This is the essence of Shastras. This is the principle of life". Sri Raghavendra thus concluded his argument. All the disciples of the Swamiji were overwhelmed with joy. The scholars who raised the queries prostrated before the swamiji with a sense of shame about their ignorance.

एवमादिपरमात्माचिंतनै
रास्त संयमिवरोऽतिहर्षितः ।
तत्र सोऽनुभवलिप्सया दिवो
मध्यसीमनि रविव्यलंबत

॥५१॥

Sri Raghavendra, the great saint remained in a state of bliss by discussing such things with regard to the greatness of the Lord. The sun too who had an intention to listen to those scholarly discussions slowed down his pace of movement in the sky.

Explanation : Usually the sun appears to move very slowly in the noon. It is exaggerated here that as the sun too had an intention to know more about the



greatness of Parabrahma, he slowed down his pace when he saw Sri Raghavendra in discussion with other scholars.

अस्ते ध्वांते समस्ते प्रतिभटसरणीं गत्वरे प्रदुरासी
 च्छायारूपं तदेतच्छरणमुपगतं पादमूलं जनानम् ।
 हंतामंदप्रतापैरपि मम किरणैः शक्यते तत्र भेत्तुं
 धिङ्मामित्याकुलोऽर्कः प्रतपति कलयन् व्योममध्ये
 विलंबम् ॥५२॥

As the dawn set in and the sun rose, the darkness started getting annihilated. The sun started destroying the darkness, his enemy wherever it was found, with his light. Then that darkness transformed itself into shadow and took refuge under the soles of the people. "It is really shameful for me, for I have failed to destroy this darkness completely even with my blazing rays!" thus abusing himself, the sun who was disgusted started moving slowly in the sky tormenting the people with his blazing heat.

वत्क्रांभोजं विधत्ते मम सुहृदमितिप्राप्तरोषो विवस्वान्
 म्लानं मीनेक्षणानां नयनयुगमयं कल्पयन्नुल्बणश्रीः ।
 तच्छायाधारिणोऽस्मानपि तपति मुहुस्तं समाधेहि पाही-
 त्यारादंभोजिनीनां शकुलकुलमयादाकुलं पादमूलम्
 ॥५३॥

"The sun is agitated seeing those fish like eyes of beautiful girls reducing to nothing the splendor of their lotus like faces, which are like his friends. Therefore he is not only causing dimness in those eyes but also is tormenting us constantly with his



glaring rays, because we look like those eyes. Kindly console the enraged sun and protect us" praying thus, the fishes hid under the stems of the lotus.

माध्यंदिनस्नानकृते महांतं
मुनींद्रमित्थं किल कालशंसी ।
आगत्य मध्यंदिनकालमस्मै
न्यवेदयत्प्राप्तमदृत्पचेताः

॥५४॥

As the noon approached, the timekeeper courteously appealed to Sri Raghavendra to get ready for the noon bath.

Explanation : When the noon approached as described in stanzas 52 and 53. the timekeeper requested the saint to get ready for the noon bath.

व्याख्याय शिष्यानिवहाय चिराय सोय -
माम्नायमौलिवचनानि मनोहराणि ।
माध्याह्निकानि विविधानि विधातुकामः
कर्माणि मंदमुदतिष्ठदुदग्रकीर्तिः

॥५५॥

Thus the greatly celebrated saint Sri Raghavendra continued his discourse on Brahma Sootra Bhashya giving heart stirring quotes from Upanishads as illustrated for his disciples till noon. Then he rose up from his seat to perform different religious rituals pertaining to noon.

निष्कुटविलसत्पुष्करवत्यां
पुष्कलकीर्तिर्मस्करिधुर्यः ।



साधु निमज्जय सुधीजनमान्यो
माधवमंगलगेहमयासीत्

॥५६॥

Sri Raghavendra, the great saint who had an unmatched fame and who was revered by those men of knowledge took bath in that splendid lake situated in the garden at the backyard of the Mutt and came to the sacred pooja hall of Sri Moolarama.

डंभासोढा काममंबोरुहाद्यै-
रंभःपूर्णं कुंभमादौ समर्च्य ।
आवाह्यांतर्मातृकादीनशेषान्
देवान् देवैः पीठगैः पार्श्वगैश्च

॥५७॥

शालिग्रामानंबुजाक्षस्य मूर्तिं
मंत्राभोभिः संयमींद्रोऽभिषिच्य ।
नव्यैः पुष्पैरातनिष्ठातिरम्यैः
रत्नैरर्धै रामचंद्रस्य पूजाम्

॥५८॥

Sri Raghavendra who was intolerant towards dishonesty and fraudulence first worshipped the Kalasha (Jar) filled with pure water, with flowers like lotus, which lasted for a long time. Then after invoking the presence of Matrika devathas and other devathas along with Peethabhimani devathas and Parivara devathas in that water, he offered ablution to the Saligramas and the idol of the lotus eyed Sri Moolarama with that consecrated water. Then he decorated the idol of Sri Moolarama with all the nine glittering gems and worshipped the Lord with fresh flowers and offer of Arghya and other services with profound devotion.



वाजिमेधयजिना विकल्पितं
 शंखवारि शिरसा स धारयन् ।
 राजसूययजिनापि संमतं
 विष्णुपादसलिलं पिबत्यसौ ॥५९॥

Then Sri Raghavendra sprinkled Shankodaka (Consecrated water from the conch) which was considered equal to Ashwamedhayaga on his head and also had Sri Vishnupadodaka which was considered more sacred than Rajasuyayaga.

Explanation : It is customary to sprinkle Shankodaka on the head before taking theertha after worshipping Lord Sri Hari. It is believed that the sprinkling of Shankhodaka is equal to Avabrithasna (Bath taken at the conclusion of) after Ashwamedhayaga. The scholars also opine that consumption of theertha in the form of Sri Haripadodaka is more sacred than Avabrithasnana after Rajasuyayaga.

स्वतः कवेरजापयोऽनघं हि किं पुनर्हरेः ।
 पदं समाश्रितं चतुःपुमर्थदं भवेदिति ॥६०॥

The water of the river Cauvery is renowned as naturally most sacred. Then, is it necessary to declare that the Cauvery water getting into contact with lotus feet of Lord Sri Hari at the time of ablution capable of bestowing all the four objects of a soul !!

पश्चात् कृत्वा हरिपदनतिं संयमीन्द्रोऽथ भुक्त्वा
 पुण्यं भैक्ष्यं तदनु रचयन् तर्कशब्दादिशास्त्रैः ।



विद्वद्रूपैर्विविधनगरात्प्राप्तवद्भिर्विनोदं
ध्यायन्विष्णुं समयमनयत्सोऽयमासायमेवम् ॥६१॥

Sri Raghavendra, the emperor of the family of saints prostrated at the lotus feet of Lord Sri Hari after taking Theertha. Then he had the sacred lunch prepared for him and offered to Lord Sri Hari as oblation. Afterwards he spent his time till evening by discussing Tarka and Vyakarana with the scholars who had come there from different places, in a spirit of entertainment and enlightenment which he ultimately dedicated to Lord Sri Narayana.

श्रीमत्कश्यपवंशवार्धिशशिनः षड्दर्हिनीवल्लभ-
श्रीलक्ष्मीनरसिंहवित्तविदुषः श्रीवेंकटांबामणेः (णौ)।
जातेनार्यदयासुधामयगिरा नारायणेनोदिते
काव्ये चारुणि राघवेंद्रविजये सर्गोऽभवन्नावमः ॥६२॥

Thus concludes the ninth canto of the epic "Sri Raghavendra Vijaya" enchanting with amrosial words composed by Narayanacharya with the blessings of his father. Narayanacharya who had his education from his father was the son of the couple Venkatamba and Lakshminarasimhacharya who was an erudite scholar in all the six Shastras and who was born and shone like a moon in the ocean of Kashyapa gothra named after that virtuous and scholarly sage Kashyapa.

English translation of the ninth canto of the epic "Sri Raghavendra Vijaya" composed by Sri Narayanacharya concluded.



CANTO - X

It this canto, the poet has given descriptions of the moon-rise in the evening, rituals like evening bath, offer of Arghya, Japa and offer of Mangalarathi to God by Sri Raghavendra. He has also given an account of the description of Dashavathara (Ten incarnations of the Lord) by Sri Raghavendra, his entry into the conference hall, offer of Mangalarathi to the saint by his disciples, solving quiz through poems by them in the presence of the saint, etc.

उत्तरामुखतया वलमाने
सायमर्यमरथेऽभिसुमेरु ।



तन्मुखोल्लसितसारथिभासा

पाटला स्फुरति पाशभृदाशा ॥१॥

When the evening was approaching the chariot of the sun which was slightly tilted northwards was moving towards the mountain, driven by the charioteer Aruna. The tawnyish radiance of Aruna, the elder brother of Garuda had created a distinctive splendour in the west by spreading all over. As a result of this, the west looked splendidly unique.

सायमंतिकचरन्मुनिपाली -

गीतसामानिनदेन शतांगे ।

विदुतारुणमणीजलसेका

ल्लोहितायति सरोरुहबंधुः ॥२॥

The saints Valakhilyas are the sons of the saint Krathu and Kriyadevi born in Swayambhuva Manvanthara. Those saints, sixty thousand in number always move with the sun's chariot. They offer Arghya to the sun with water and gems, singing the ruks of Samaveda every evening. The mellifluence of their music liquefies the gems in their hands along with those gems in the sea into a reddish liquid. The poet has exaggeratedly described that when this liquid is sprinkled on the sun and the chariot through offer of Arghya, in the evening, the sun appears red.

निर्धुताखिलतमा निजजन्मा -

रभ्य विष्णुपदसेवनशीलः ।



स्वस्वरूपमगमत्परमावि -

भूतमेष मिहिरोऽरुणभावम् ॥३॥

The sun who always stays under the protection of Vishnupada (the sky) drove away all the darkness while he was rising. When the redness manifested in the sky, the sun shone splendidly and obtained his own visage of redness in the evening.

रागिणं स्वमवलोक्य निकामं

रागिणां च विषमां गतिमीक्ष्य (क्षयः) ।

वस्तुमापदपरागसमीपं

मंदमंदमरविंदकुटुंबी ॥४॥

The sun who nourishes the lotus was passionately attached to it. When he witnessed the agony experienced by sensualists, he apprehended that he too may have to experience that agony. Therefore, he decided to lead his life in the company of a man of renunciation and started moving towards the western mountain.

विप्लवं व्रजति कांतिकलत्रे

पद्मिनीमपरवारिधिजाताम् ।

उद्विक्कुहृदयो हरिदश्वो

याचितुं तमगमत्तटिनीशम् ॥५॥

When Kanthi, the sun's consort died, he decided to marry Padmini (the lotus garden) born in the western ocean. Therefore he went to her father, the western ocean to seek his daughter from him.



सांध्यरागमयपावकदीप्तं
लोकमीक्ष्य शकुना भयमूढाः ।
प्राद्ववन् झडिति शावकवर्गं
वीक्षितुं विहितभूरिनिनादाः ॥६॥

When the birds saw the redness of the evening, they thought that the earth was burning. Apprehending that the fire may engulf their nests too, they flew very fast towards their nests, chirping very loudly to confirm their younger ones were safe.

पद्मिनी परिचिता सततं नः
सा बतात्मपतिना वियुतेति ।
सद्य एव वियुतानि बभूवु -
श्चक्रवाकपततां मिथुनानि ॥७॥

Bewailing that their acquaintance Kamalini (the group of lotus) was disunited from her consort, the sun, the ruddy geese separated from each other, the very next moment.

एकचक्रमवलंब्य शतांगं
बाधते विरहिणो मिहिरोऽसौ ।
इत्यवेत्य मदनः स्वयमाधा -
देकचक्रमयमाशु शतांगम् ॥८॥

Thinking that the sun, riding the chariot which had only one wheel, afflicts, those men and women who are separated from their sweet hearts, Manmatha immediately transformed the only ruddygoose (the



wheel of the sun's chariot) into one having hundreds of limbs.

अंबराभिधहरिन्मणिपात्रे

शंखविष्णुपदवारि दधानम् ।

हेगभाजनयुगं शशिभान्वो -

मंडलद्वयमिदं कलयामः

॥१॥

When the sun sets in the west and the moon rises in the east on a full moon evening, the sun-disc and the moon-disc appear like two golden cups containing the holy theertha. The sky looks like a plate made of sapphire. Thus when one beholds the Moon disc and the Sun-disc he feels as though they are two golden cups containing Shankhatheertha and Sri Vishnupadodaka placed in a plate made of Sapphire (Sky).

पूर्वभूमिधरगाधिसुतेन

प्रेरितं रविमयाब्जभवास्त्रम् ।

तद्ग्रसत्यपरशैलवसिष्ठे

कोपवह्निरिव सांध्यमरीचिः ॥१०॥

The sages Vasista and Vishvamitra had a tiff in the past over the possession of Kamadhenu. Vasista then had made the Brahmastra shot by Vishvamitra ineffectual with his danda (pole) which had resulted in the fire of the latter's fury. Thus runs a story in purana. The poet keeping this in mind has said that Udayaparvatha (Vishvamithra) shot Brahmastra (the sun) at Astamayaparvatha (Vasista). When the latter



swallowed it, the reddish sun rays in the eveing looked splendid like the fire of Vishwamitra's fury.

अंबुजेश्वरयुतेषु वियोक्तुं
सायशाणकषणेन सुतीक्ष्णम् ।
किंचकार निजकंजकलंबं
तादृगेव यदभून्मुकुलं तत् ॥११॥

The lotus is an arrow of flower of Manmatha. The petals of its bud looked like short legs. Then it appeared that Manmatha, with the purpose of shooting it on those who were bereft of their lovers, had sharpened his arrow of lotus by rubbing it against the grinding wheel of evening. Then the lotus bud looked like a sharpened arrow.

वीक्ष्य पद्मविपिनेषु पुरा य -
त्केसरिश्रियमदुद्रवदारात् ।
तां विलोक्य शिथिलां पुनरागा-
त्ततथैव तिमिरद्विपवृंदम् ॥१२॥

The darkness fled the place when it saw the saffronish radiance in lotus gardens (the moment the sun rose) just like the herd of elephants runs away at the sight of lions. But when the sun set and the lotus buds lost their radiance, the darkness once again spread everywhere just like those elephants return when the lion becomes old and fragile.

अर्चयन्मधुकरच्छलशालि -
ग्राममेष समयाभिधयोगी ।



सायमंबुजसमुद्गममध्ये
सन्निधाय विदधेऽस्य च मुद्राम् ॥१३॥

The saint Kalapurusha kept the Saligramas (the bees) in caskets (the lotus) after worshipping them and locked those caskets in the evening.

Explanation : The poet has dexterously described that those who saw the bees hovering around the lotus getting trapped in them when those flowers closed their petals in the evening felt as though the saint Kalapurusha was keeping those bees in the lotus and locking them as a saint worships Saligramas and locks those Saligramas in caskets.

पद्मिनी पतिशुचा भ्रमराली -
कंकणं निरसितुं कृतचेताः ।
अब्दपाणिमनिलेन विलोलं
हंत हंत समकोचयदाशु ॥१४॥

Padmini (the lotus) who could not bear with the agony of separation from her consort, the sun, in the evening shrivelled her hand (the lotus swinging to and fro due to the force of the wind) in her effort to remove the bangles (the rows of bees).

Explanation : Just as a woman shrivels her hand while removing bangles, the lotus shrivelled her hand in the evening. This is how the poet has described the act of lotus shriveling into a bud when the sun sets.



रश्मिजालमधिकं भुवनाब्धेः
 कालधीवरवरः परिकृष्य ।
 पंकशैवललुठज्झषसंघं
 ध्वांततारनिभतो शगनेऽधात् ॥१५॥

The fisherman Kalapurusha desired to catch fish in the ocean (the world). It appeared as though he caught the fish which were feeling disturbed in the slush using the sun rays as net and kept them in the sky. It is the feeling of the poet that those shining stars in the sky are the fish caught by the fisherman, Kalapurusha.

चंद्रदीधितिनटीं दिवसांतः
 सादरं नटयितुं भुवनांतः ।
 संविकीर्य किमु तारसुमौघं
 ध्वांतनीलयवनीं पुरतोऽधात् ॥१६॥

Before a danseuse commences her programme, the organiser prays to the devatha and performs pooja to the stage by spreading flowers in front of it. Then the stage remains covered with a black screen. Afterwards the danseuse enters the stage by moving the screen aside. Then they move the screen upwards. Keeping this in mind, the poet has described that when it became dark in the evening, it looked like that black screen. It appeared as if white jasmine and other flowers were showered on the stage when stars became visible in the sky. Finally, when the moon rose, the moonlight (the danseuse) started dancing on the stage.



वर्षके सति तमिस्त्रजलौघं
व्योमनामनि घनाघनसंधे ।
दीपिकास्तत इतो वलमानाः
शक्रगोपनिकरा इव रेजुः

॥१७॥

When the sky (clouds) was showering darkness (heavy rains), when the flames of lamps lit in the houses were wavering due to the force of the blowing wind and when the people were moving here and there holding those lamps in their hands, those lamps looked splendid like fire flies.

दग्धतामुपगतेषु मनोभू -
वह्निनाऽयुगपदेषु निकामम् ।
भंजिते सति हि शार्वरधूमे
रेजुरग्निकणिका इव दीपाः

॥१८॥

The fire (Manmatha) incinerated the houses of those who were bereft of their sweethearts. The smoke (darkness) disappeared. Then those burning lamps looked beautiful like sparks of fire.

भानुकार्तयुगधर्मविलोपात्
जृम्भिते जगति शार्वरपापे ।
अस्फुरंस्तत इतः किल दीपा
रक्षिता इव तपोंकुररेखाः

॥१९॥

All the four feet of Dharma would be in perfect condition in Krithayuga, whereas Dharma would be having three feet in Trethayuga, two feet in Dwaparayuga and only one foot in Kaliyuga. That



single foot too would disappear as a result of the ill influence of sin and only a fraction of Dharma would exist in Kaliyuga. When the sun who is the Dharma of Krithayuga disappeared, the sin of darkness triumphed like it did in Kaliyuga. Those lamps lit here and there sparkled like the rows of sprouts of Varnashrama Dharma protected and preserved for Krithayuga.

कालनामनिजनाटकमध्ये

दीपिकावलिनिभेन विधात्रा ।

उद्यदिंदुमयदीपवरस्य

प्रागतानि किमु सूचनभंगी

॥२०॥

It appeared as if Brahma was indicating the arrival of the bright moon light by getting those lamps lit during the intermission of his play "Kalapurusha charitha".

Explanation : The Sootradhara (stage manager) gives prior information about the role before the actor in that role appears on the stage. Likewise, people look at the moon after lighting the lamps in the eveing daily.

चांद्रिकापि यदि संघटिता स्याद्

ध्वांतदीपततिसंगतिकाले ।

किं त्रिवेणिकथयाऽस्ति कवीनां

स्वल्पतोऽपि जहतां पुनरुक्तिम्

॥२१॥

When the pitch darkness, the light emitted by the rows of lamps and the moon light meet each other,



it becomes the confluence of the three. Hence where is the necessity of describing the confluence of the rivers Ganga, Yamuna and Saraswathi for the poets who avoid even the slightest degree of tautology.

Explanation : The colours of the Ganges, the Yamuna and the Saraswathi are dazzling white, black and red respectively, and it is customary to term their confluence as "Triveni Sangama". Therefore it is the feeling of the poet that it becomes tautological to describe their confluence when he has already given description of the confluence of moon light, pitch darkness and the light from the rows lamps representing dazzling white, black and red respectively.

व्योमगुग्गुलतरोर्ध्वला नि -

र्यासपंक्तिरिव तारकराजिः ।

शार्वरीभक्षऊणाल्लुलिताः किं

तत्कणा भुवि तमोमणिदंभात्

॥२२॥

The sky itself is a timber tree yielding olibanum. The rows of stars in the sky appeared like the path covered by the white essence of olibanum. When the darkness (elephant) rubbed its body against the sky (olibanum tree) patches of darkness which looked like chips of timber spread on the ground in the form of gems of darkness.

शार्वरीशशरदा परिमृष्टः

शार्वरवजघनाघनसंघः ।



दृश्यते स्म शनैर्धवलश्री -

श्चच्छिदिकालहरिकामपदिश्य

॥२३॥

The clouds look whitish during the autumn. The poet has described that the moon of the autumn pervading through those clouds (darkness) has made them to appear whitish like moon light.

कालकालवदनेन तमिस्त्रैः

श्मश्रुलेन शरदुन्नततारैः ।

अंबरेण वियुजां ग्रंसनार्थं

सांध्यरागरसना प्रसृता नु

॥२४॥

The stars of the autumn look like the moustache of Akashapurusha (The sky). The evening appeared like the reddish tongue stretched out of the mouth of such Akashapurusha who had his face covered by darkness resembling that of Yama, the god of death, in order to swallow and destroy those who were separated from their sweethearts.

विप्रयुक्तसुदृशां विलयार्थं

ध्वांतकल्पजलधावभिवृद्धे ।

बिंबनश्रियमवापुरुडूनां

ज्योतिरिगणगणस्फुरणानि

॥२५॥

Those girls disunited from their sweethearts experience more grief during the night. The darkness during the night causes anguish of separation in them. The darkness gradually becomes more and more intense in the evening like the ocean does at the time



of universal destruction, as though to cause their death. This sea of darkness pervades upto the starry region. The glow worms glow in groups then. Those glow worms were looking like the reflection of those stars which were hiding behind the curtain of darkness.

मारकारुरकृताधितमिस्रं

गोलमब्धिनलिनीविरहाग्नेः ।

ऊर्मिभस्त्रपवनैरतितप्तं

शीतरश्म्युदयरागमिषेण

॥२६॥

The darkness spread densely as the sun set in the evening. The blacksmith Manmatha intensely heated an iron ball in the fire of separation experienced by the lotus grown in sea. Then he blew air through the pair of bellows of sea tides to blaze up that fire of separation. The red iron ball heated intensely in that fire is now moving up the horizon as the hue of moon rise.

निर्यतो भुवि निलिपतटिन्याः

कौमुदीमिषपयःप्रकरस्य ।

मौक्तिकभ्रम इव प्रचकाशे

पूर्वशैलशिखरे शशिबिंबम्

॥२७॥

The water current of moon-light (Current of milk) started showering down on earth from Akashaganga. The moon disc rising above the eastern mountain scintillated like the swirl accompanied by torrent of pearls.



पूर्वसिंधुसलिलेन निषेक्तुं
तारकांकुरततिं ततरश्मि ।
इंदुबिंबपिटकं किमु दधे
दक्षिणोत्तरहरित्परिणीभ्याम्

॥२८॥

The moon disc appears like the basket of bamboo tied by the rope of rays spread in the directions of north and south and being swung by two devathas who are the rulers of north and south, in order to supply water to the sprouts of stars, from the eastern sea.

उत्क्षिपंत्युदयरक्तिममौलि -
प्रावृतिं हरिदिशा हरिणाक्षी ।
मंदमिंदुवदनं किमुदंच -
त्यादृता नटितुमंबरंगे

॥२९॥

When the moon rose, the redness of the moon rise disappeared. The poet has exaggeratedly described that the atmosphere then appeared as if the danseuse (the east) who came to dance on the stage (the sky) has moved aside the red curtain above her head to show her moon like face to the audience.

पांथसंहृतिक्ते कृतचेता
यष्टुमादित हविर्नवनीतम् ।
द्रौतमेष विषमेषरुदन्वन्
मौलिलोलविधुबिंबनिभेन

॥३०॥

Those who perform yaga for a malevolent purpose use butter form homa. Now Manmatha



decided to conduct Abhicharayaga to cause affliction as intense as the agony of death, to those men who were bereft of their sweethearts. The poet has exaggerated that the moon disc which was moving whimsically above the sea at the time of moon rise served as melted butter for Manmatha to conduct Abhicharayaga.

चक्रवाकमिथुनच्छलनीर -

क्षीरयोरकृत हंत विभागम् ।

व्योमनामसरसीकृतकेलिः

सायमेष सितरश्मिमरालः

॥३१॥

The blue sky is a big lake. The moon roaming in the sky is the swan. The swan separates the milk from water and drinks it. Likewise the rising moon separated the pair of ruddy geese from each other which were intimately close like milk and water. Alas ! this is really regrettable.

पूर्वभूमिधरवेदिगतोद्यद् -

द्रागवह्नयुपरि रश्मिघृताक्ताम् ।

संपचन् विधुवपां समयोऽधात्

योजितांबरवपाश्रपणीकाम्

॥३२॥

After sacrificing the animal during yaga, they would take out "vapa" (diaphragm) from its heart, rinse it in ghee, burn it in fire and take it before the sun on "Shrapani" a thorny device. Likewise when the sun set in the evening and redness of moon rise appeared in the sky, the evening (performer of yajna)



poured the rays (ghee) on the soft moon-disc (diaphragm) and cooked it in the redness of moon rise (fire) in Poorvadri (the altar of Yajna). Then he kept it in the sky (thorny device)

अंधकारनिभकल्पविरामे

विप्लुतं जगदिदं विधुवेधाः ।

किं ससर्ज तदिदं यदमुष्मि-

ब्रुयते सति परं विललास

॥३३॥

The world appeared destroyed in dense darkness of the night just as it did during the era of extinction of all life. But when the moon rose, the world which appeared to have perished, once again looked splendid as if getting created again. The poet who saw the world which was invisible in the darkness, regaining its splendour in the moonlight, has exaggeratedly described that the moon as Brahma must have recreated this world which appeared destroyed in darkness.

संयमीन्द्रविविधोक्तिविलासं

श्रोतुमुत्सुकमना दिवसांते ।

उन्ममज्ज जलधेर्विधुदंभा -

दृश्यन् फणगणान् फणिराजः

॥३४॥

When the moon was rising above the horizon in the evening, he was spreading reddish golden rays all over. Those who saw those rays felt as though Sesha who was yearning to listen to the distinctive style of delivery of discourse by Sri



Raghavendra, was emerging above the sea, disguised as moon and stretching out his hoods in the form of rays.

रक्तयोरभिमुखं स्थितिभाजोः

पद्मिनीकुमुदिनीपरिणेत्रोः ।

कः करोतु बत बिंबविवेकं

नापरत्र यदि लक्ष्मविलासः

॥३५॥

Who would be able to differentiate between the sun disc and the moon disc, if the distinctive stain in the moon disc becomes invisible, when the sun, the sweet heart of Kamalini (Lotus) and the moon, the sweet heart of Kumudini (water lily) both reddish in colour, face each other at the time of sunset and moon-rise taking place simultaneously in west and east respectively?

पूर्वशैलवृषभाचलदृश्यं

देवतीर्थमधिगम्य सुधांशुम् ।

दृष्यतोऽस्य भुवनस्य नमोघं

चंद्रिकाऽऽत्मसुकृतत्वमयासीत्

॥३६॥

Those who visit a holy place and worship the God gets punya. Similarly those people who had Devatheertha in the form of ambrosial rays of moon which looked like cataract of Vrishabhadri were elated. As a result of this, they secured punya in the form of moon light.

विष्टपे विधुरुचा विदधाने

क्षीरसागरनिमज्जनकेलिम् ।



पाठकर्म स समाप्य सरस्यां
मंक्तुमंत उदयुंक्त यतींद्रः

॥३७॥

While the whole world was rejoicing in the ocean of moon light, Sri Raghavendra, the great saint got up to take a plunge in the lake behind the Mutt after completing his daily routine of teaching and delivering discourse.

स्नानकर्म विरचय्य वसानो
वाससी त्रिपदया सवितारम् ।
वन्दते स्म तदनु त्रिददेशं
विष्णुमैहत समर्हितुमर्हम्

॥३८॥

After his bath, the great saint enclothed himself with two ochry reddish clothes and worshipped Savthiru namaka Lord Sri Narayana chanting Gayathri Manthra. Then after completing Pranava and Gayathri Japas, he started the pooja of that Lord of Lords Sri Moolaramachandra.

अर्पयन् भगवते सुममाल्यं
प्रीणयन् स पयसा च फलेन ।
हेमपात्रविलसद्घनसारा -
रार्तिकेन कलयंस्तमहृष्यत्

॥ ३९॥

Then Sri Raghavendra decorated Lord Sri Moolarama with garlands of fresh flowers, offered oblation of milk and fruits to the Lord and also mangalarati in a golden plate. Thus the great saint forget himself getting immersed in an emotionally



delightful world after worshipping Lord Sri Moolarama in profound devotion.

मंत्रपुष्पमधिमौलि दधानो
यन्त्रितान्यविषयो रघुनेतुः ।
सादरं दरनिमीलितनेत्र
स्तोतुमारभत संयमिधुर्यः ॥४०॥

Sri Raghavendra, the great saint put flowers consecrated with mantra on his head. Then forgetting this world, he sat with eyes closed and started extolling the Lord Sri Moolarama with profound devotion meditating on the Lord in his lotus heart.

वेदसिद्धमणुतोऽप्यणुभावं
मोददायि महतोऽपि महत्वम् ।
बिभ्रतं प्रथयितुं मनवे त्वां
मीनतां शरणयामि भवन्तम् ॥४१॥

We are in Vyvasvatha Manvantara now which is the seventh one. Six Manvantaras namely Swayabhuva, Swarachisha, Uttama, Tapasa, Ryvatha and Chakshusha have already passed off. At the end of Chakshusha Manvantara there was a king by name Sathyavratha. One day, when he was offering Tarpana after taking bath in the river Krithamala, he saw a fish in the water held by him in his hands. That fish was as minutely small as an atom. Within one or two days it grew gigantically and attained the proportions of the one lakh yojanas. Thus the Lord in the guise of fish inculcated knowledge about his unique visage



in the non plussed minds of the king and blessed the king with the position of Vyvasvatha Manu in his next birth and also bestowed him with salvation. This incarnation of Lord Sri Narayana is Matsyavathara.

"Oh Lord ! to be the minutest amongst the minutest and at the same time most gigantic amongst the biggest is the uniqueness of your visage which is ever blissful, which has not come from the soul and which is acclaimed by the Vedas. You have bestowed your special blessings on Vyvasvatha Manu by manifesting this feature of yours before him in your Matsyavathara (incarnation in the form of fish).

Oh Lord Sri Moolamachandra !! I surrender myself at your Lotus feet". Sri Raghavendra has thus eulogised the Matsyvathara of Lord Sri Hari.

वेदविप्लुतिकृतं विधिजाड्यं

हंत हंतुमदधाज्जलजन्म ।

मीनभावनभरेण ततो मे

विस्त्णीहि विमलं प्रतिबोधम्

॥४२॥

"On another occasion at the end of the existence of the world, the giant Hayagreeva stole the Vedas emerging from the face of Brahma who was still sleeping. After waking up, Brahma who was puzzled as how to take up the task of creation of the world without the Vedas, was under a strange state of perplexity. Then you once again incarnated as Matsya and brought him out of his ignorance. Oh Lord of such prowess !! kindly bestow me with more and



more knowledge". Sri Raghavendra has thus prayed the Lord.

अत्मनैव कमठेन वितन्वन्
मंदरेण च भवानरणी द्वे ।
मंथतोऽकृत हलाहलवह्निं
होतुमिंद्रिपुवृंदहवींषि ॥४३॥

"Oh Lord Koormavathari ! (incarnation in the form of turtle) when the devathas and the asuras were churning the ocean of milk with Mandaraparvatha as churning rod, that mountain started sinking in the ocean. You incarnated as Korma to keep it afloat. Then you were like the lower Arani (the wood of the ficus religiosa used for kindling fire by attrition) and the Mandaraparvatha acted as the upper Arani. By the attrition of these two, you produced the fire of deadly poison to offer those asuras as havis (oblation) to that fire. Oh Lord of such wonderful feats !!! You are the one who bestows those men and women of devotion with prosperity and who destroys the asuras. I surrender myself at your lotus feet". Sri Raghavendra has thus offered his prayers to the Lord.

आदिसूकर धरोद्धरणं ते
सिंधुबंधुजठरात् श्रुतिगीतम् ।
मादृशां भवपयोधिगतानां
रक्षणे परिचयं तदवैमः ॥४४॥

"Oh Ahi Varahamurthy (incarnation in the form of



boar)! The Vedas and Puranas have acclaimed your stupendous feat of lifting Dharanidevi (the earth) from the ocean. It is my opinion that your feat is an act of rehearsal of uplift of people like me who are sunk deep in the ocean of the whirl and maze of mundane affairs". Sri Raghavendra has thus extolled the Lord Vishnu in the incarnation of Varaha.

पूर्णचंद्रगतलक्षणरेखा -

लक्षिता यदि तदैककलायाम् ।

संश्रितेन्दुमणिदंष्ट्रधरं स्या -

त्सोपमा भवति सूकररूप

॥४५॥

"Oh Varaharoopi Lord ! if the lineament of stain which is in the middle of the moon, who is shining with sixteen parts, is separated and the stainless part of the moon is placed on it, it looks splendid. Likewise, at the time of you lifting Bhoodevi from the ocean, she, who is like the lineament of stain in the moon, shines brightly on your curved horn which appears like a stain on a new moon day.

तावकं नरहरेति विरुद्धं

वेषधारणमिदं तनुते नः ।

अत्यसंघटितकर्म च कृत्वा -

पालये प्रणतमित्युपदेशम्

॥४६॥

"Oh Lord Sri Lakshminarasimha ! it is popularly known that a protector always remains in a state of tranquility whereas a killer appears dreadfully frightening. But the reverse cannot be possible.



Though you killed Hiranyakashipu, donning a dreadful form, you also protected Prahlada in the same form. Thus your killer form served as the protector too which is quite contradictory. Similarly the guise of a lion for a man and the guise of a man to a lion are also contradictory. You are both man as well as lion. Thus your form too looks strange. Therefore it is my opinion that by donning a form which is incomprehensible, you have proved that you can do things which others can't do in assuring those men and women of devotion that you always protect them by destroying their sins".

दारितोदरहिरण्यकशत्रो -

रात्रमाल्यकलितं तव रूपम् ।

नारसिंह कलयेऽननुभूतं -

शारदं जलधरं सहशंपम्

॥४७॥

"Oh Lord Sri Narasimha ! it is my opinion that you must have looked splendid like the cloud of an autumn, when you ripped open the stomach of Hiranyakashipu and wore his intestines as a garland around your neck which had no precedence".

जानतां निजमनःपरमाणौ

मातुमेव बलिनिग्रहदंभात् ।

वामनं यदभवत्तव रूपं

तत्सुखेन भगवन्हृदिकुर्मः

॥४८॥

" Oh Lord of infinite virtues ! on the pretext of restraining the emperor Bali, you incarnated as



Vamana. But your real intention was to enable the men of knowledge to firmly establish you in their minds which are as small as an atom. Otherwise how is it possible for them to concentrate their atom sized minds on your gigantic form of Trivikrama. Therefore, you donned the form of Vamana for the convenience of those men ! I would strive to achieve a sense of fulfilment by meditating on this form of yours". Sri Raghavendra has thus extolled the incarnation of Vamana, who is not different from Lord Sri Moolaramachandra.

चंद्रमा इव भुवो रचयन्न -

क्षत्रयोगमपि यत्त्वमलासीः ।

तेन शात्रवयशोऽबुजराजी -

मुद्रणं तव कृतिं बहु मन्ये

॥४९॥

" Oh Lord Sri Hari ! the moon sparkles brightly by causing relationship between the stars and earth. Likewise, you looked splendid by depriving all the Kshatriyas of their relationship with this world incarnating as Parashurama of such prowess. You caused the flowers of fame and reputation of your enemies (Kshatriyas) to shrink and transformed the group of those lotus flowers into buds. I solute and worship your marvellous feat.

तारणे दुरितनीरनिधेर्नः

सेतुभावमचिरेण यियासोः ।

भासते तव विभो करुणायाः

पूर्वरंग इव दक्षिणसेतुः

॥५०॥



"Oh Lord Sri Moolarama ! your kindness facilitates us to cross the ocean of our sins like a bridge. The bridge you built across the southern sea stands looking splendid as a prelude in this context".

बंधनाय कृतमात्मजनन्या -
स्तादृशं च गुणमंग्यकरोर्यत् ।
तेन निर्गुणमतानि निरस्यन्
दर्शयस्यपि निजां गुणवत्ताम् ॥५१॥

"Oh Lord Sri Krishna ! your mother Yashoda bound you with an ordinary rope used for tying cows and calves and you too accepted it. Thus you exhibited before the men and women of devotion that you were an embodiment of infinite qualities dispelling the philosophy which advocated that the Brahman was devoid of any physical form and also qualities.

सर्वदेवरथचेष्टनमंगी -
कुर्वतस्त्व सदैव जगत्याम् ।
अर्जुनैकरथसारथिभावो
विस्मयाय विदुषां न कथंचित् ॥५२॥

"Oh Lord ! Your act of accepting the task of driving Arjuna's chariot does not surprise the men of knowledge, because it is you who controls the actions of the bodies of all living beings".

Explanation : "एष वै देवभ्यः ।" The Shrutis proclaim that the bodies of all the living beings are the chariots of Lord Sri Hari . Oh Lord ! as the bodies of living beings are your chariots, you have taken up the responsibility



of driving those chariots. Therefore it is not surprising that you drove the chariot of Arjuna.

As per the quote "धवलोऽर्जुनः" Lord Sri Krishna acts as the charioteer of the chariots (bodies) of all the virtuous living beings as well as the chariot of Arjuna. The Lord of such prowess is divinely great.

त्वं कुचेलमुनिमीश कुचेला -

द्यार्पणेन कृतवानकुचेलम् ।

सोऽभवत्तदपि चारुकुचेला -

लंकुतस्तादिदमद्भुतमासीत्

॥५३॥

"Oh Lord Sri Krishna ! when the saintly Kuchela offered you beaten rice packed in torn out cloth, you blessed him by gifting new silk clothes (Peethambara). Therefore it is really surprising that Kuchela who was not attached to earthly life continued to wear torn out clothes in spite of you blessing him with new clothes.

एवमादिविविधैरवतारैः

पालिताखिलजनौघ ममाघम् ।

सन्निरस्य कमलास्य नमस्यां

स्वीकुरुष्व रघुवंशवतंस

॥५४॥

Oh Lord Sri Moolarama ! You are blessing all those Virtuous men and women by incarnating as Matsya , Koorma, and other such forms. You are the greatest in the lineage of Raghu ! the lotus appears pale in comparison with your beautiful face !! Oh



Lord !! kindly destroy all my sins and accept my obeisance.

इत्युदीर्य विनतोऽपि नयेन
प्रार्थितस्तदनु संसदमागात् ।
सत्पथं विशदयन् समुदीतः
पूर्वशैलमिव कैरवबंधुः ॥५५॥

Thus extolling Lord Sri Narayana, Sri Raghavendra paid his obeisance to the Lord. Then he went to the conference hall as requested by his attendants. The moon rises above Udayaparvatha spreading his light all over the sky on which the devatas and stars tread. The water lilies get elated and bloom when the moon rises. Likewise Sri Raghavendra reached Udayashyla (Conference Hall) spreading the light of knowledge all over the path of virtuous and delighting the flowers of water lily (noble men of knowledge, on his way).

प्रांशुयन्मणिगवाक्षवनिर्यद् -
घोसरिज्जलवशात्समुपेत्य ।
अक्षमा इव लुठन्ति यतीन्दु -
च्छत्रचामरमिषेण मरालाः ॥५६॥

The conference hall which Sri Raghavendra entered was heavenly and divinely affluent. It was provided with ventillators at the top of its walls. Those ventillators which were studded with fabulous gems were made of moon stones. When the flood waters of the celestial Ganges rushed towards the earth



through those ventillators the force of the flood waters pushed the milky white swans towards the earth. Being unable to return, those swans are now limping and wallowing as white umbrellas and chamaras of Sri Raghavendra.

व्योमलंघनमदेन तदूर्ध्वं (समुद्यन्)

यन्निरुद्धगतयो दिवि ताराः ।

तत्प्रभुं शरणयन्ति यतींदुं

मौक्तिकासनगमौक्तिकदंभात्

॥५७॥

The stars in the sky above the earth intended to move still upwards and enter the heaven. But some saints who were moving still more upwards prevented those stars from moving upwards and advised them not to compete with them. Then those stars decided to pray Sri Raghavendra, the king of saints to advise those saints to desist from becoming hurdles in their path. The poet has exaggerated that those stars appeared to have surrendered at the lotus feet of Sri Raghavendra on the pretext of serving him as the pearls of his throne.

नाद्धुतं श्रितवतां संततं यत् -

स्तंभदुर्गुणलयो भवितेति ।

संनियच्छति निगृह्य समस्तं

स्तंभमप्यतिमहांतमसौ यत्

॥५८॥

Sri Raghavendra with his divine power cures all the physical and mental maladies such as laziness, ignorance, however serious they may be. When that is



the case, it is not surprising that he destroys all the hurdles in the path of those men and women who surrender before him. The great saint and the king of saints Sri Raghavendra destroys all kinds of impediments. Therefore it is not necessary to say that the great saint destroys all the hurdles in the path of those stars as quoted in the previous stanza.

संचरन् क्वचन यत्र दिदृक्षु -

श्चन्द्रकांतमणिमंटपतोऽधः ।

आदृतः शशिरुचा बत सिद्धः

पर्यहास्यत परत्र गतेन

॥५९॥

Once two demigods descended on the earth to have a glimpse of Sri Raghavendra. They came near the mantap made of moonstone where the great saint was shining splendidly. One of them came below the mantap to have a close look and the other one stayed at the top of the mantap. Both who were shining brilliantly in the lustre of the moon stone, looked like Moon. The demi god at the top thought that it was only he who was shining, because he was unaware of the fact that the bottom of the mantap too was made of moon stone. He ridiculed the one at the bottom of the mantap thinking that the latter has missed the opportunity of shining like him. Thus he cut a sorry figure with his ignorance.

The great saint Sri Raghavendra was seated in the mantap of such marvel made of moon stone. This is the summary of this stanza.



संचरच्छिखिमुखोरगपीत -
 स्वाश्रयानिललयात्सघनेषु ।
 संपतत्सु पतिता भुवि सिद्धा
 विस्मयं दधति हंत यदंतः ॥६०॥

Some peacocks which were holding snakes, their food, in their beaks were flying near the spheres of clouds in the sky above the moon stone mantap in which Sri Raghavendra was sitting. Those snakes were swallowing the wind which was holding the clouds, even when they were at the threshold of death. Those clouds which were devoid of wind started showering rains on the earth. Some demi gods who were moving about in the sky during that time too fell on the earth along with showers. When those demi gods beheld the beauty of that moon stone mantap in which the great saint was sitting, they were astonished at its unprecedented marvel and started showering praises on it.

न त्यजंति मिहिरं तव या(खलु य)त्रां -
 गारचर्वणचणा हि चकोराः ।
 पक्षिभाषणकृते यदि नाना -
 वालखिल्यनिगमाध्ययनानि ॥६१॥

There are two types of Greek partridge, those who survive on fire and those who survive on moon-beam. The birds which swallow fire never separate from the sun and they sparkle in moon light. Therefore the birds in sleep too begin to twitter under



the illusion that the sun has already risen. Before the sun rises, sixty thousand thumb sized Valakhilyas praise the sun chanting many quotes from the Vedas. Since the moon is shining like sun now, I consider the twittering of those birds as the quotes of the Vedas chanted by Valakhilyas.

तत्र चंद्रमणिकुर्मसिंधौ
मौक्तिककासनमये भुजगेंद्रे ।
राजते रघुपुरंदरनामा
पाटलांबरधरः परमात्मा ॥६२॥

The place where that ineffable moon-stone mantap was situated looked splendid like the ocean of milk. Sri Raghavendra, the great saint wearing ochre coloured clothes seated on the throne of pearls there coruscated like Lord Sri Narayana reclining on Sesha in the ocean of milk.

Those who have profound devotion in the God coruscate like God with his special blessings. This is known as the state of assimilation to the deity in salvation. Therefore this comparative description by the poet is in conformity with the established truth.

Sri Raghavendra wears ochre coloured clothes, where as Lord Sri Hari wears yellow coloured silk clothes. The dissimilitude between them is indicated by the quote here. 'पाटलांबरधरः' The words 'पुरंदरनामा' and 'परमात्मा' also indicate this dissimilarity. "परश्च मा च परमे", "परमे आत्मनि यस्य सः" – means Sri Raghavendra always meditates through



his heart and mind on Lord Sri Narayana, the supreme and on Sri Lakshmidēvi, the supreme amongst those who are not independent.

केचन प्रतिपुरंदरमेनं
पर्युपासत बुधा निगमांतैः ।
कुर्वतेऽत्र पदपूर्वसमस्या -
पूरणं च कवयः पुरतोऽस्य ॥६३॥

Some men of knowledge offered their services to Sri Raghavendra who was like or equal to Devendra in the form of discussions on those literary works which depict the true meanings of the Vedas like Upanishads and Bramhasootras. The poet amongst them solved puzzles like पादार्थ, बिंदुमात्र, क्रियापदपूरण, पादपूरण in the presence of the great saint in the assembly of scholars.

Explanation : The Devathas in different guises came to the assembly of scholars and offered their services to Sri Raghavendra, the great Saint in the form of discussions on Upanishads and Brahma-sootras which depict the true meanings of the Vedas.

श्रियःपतिः श्रीमति शासितुं जग -
न्निपीय यस्य क्षितिर्क्षिणः कलाः ।
श्रियः कुरूणामधिपस्य पालनीः
श्रियः स दत्तामिह ते पुरे स्थितः ॥६४॥

Lord Sri Narayana incarnated as Sri Krishna in order to protect this world and to engage the souls of infinite numbers in their duties. When



Duryodhana was behaving insolently after deceivably usurping all the wealth of the Pandavas, Sri Krishna got him killed by Bheemasena and returned their wealth to the Pandavas. Thus the Lord Sri Hari with his "Poornamsha" has incarnated as Matsya, Koorma, Rama, Krishna and other forms on this earth. He also protects this world with his "aveshas" in Balarama, Prithu, Sanatkumara and others. The Lord of such prowess in His infinite incarnations is present in the idol of Sri Moolarama accompanied by his consort Sri Seethadevi, The nithyaviyogini (always would be with her consort) who is not different from Sri Laxmidevi. Sri Chaturmukha Brahma himself has worshipped this idol known as "Chaturyuga moorthi" which is the presiding deity of the Mutt, the throne of knowledge of which is adorned by none other than that great saint auspiciously named as Sri Raghavendrathiertha.

"Let this Lord Moolarama being pleased with your worship, prayer and meditation bestow prosperity and success related to both worlds on those who have profound devotion in guru, Pranadeva and Lord Sri Hari". Thus praying, the poet Sri Narayanacharya has concluded this great epic.

संतं श्रीरमणप्रियं यतिवरं व्यासस्य भावे भृशं
 दुर्बारामितमायिभिक्षुंतिमिरे पर्वस्थचंद्रं भुवि ।
 सत्संघस्तुतमिष्टदक्षितिरुहं वंदारुविप्रश्रियं
 तं नत्वा सकलो दुरूहसुदृशं संयाति विद्यादिकम्

॥६५॥



Sri Raghavendra is dearest to Lord Sri Narayana, the consort of Sri Lakshmi. He is always engaged in writing books and teaching the meanings of the Geetha, Upanishads and Brahmasootras in conformity with the views of Lord Sri Vedavyasa. He is the greatest among all the saints on earth. He is like the moon of a full moon day in destroying the darkness caused by the views of those who advocate Mayavada. He is like Kalpavrusksha, for those who adore him (भजतां कल्पवृक्षाय). He bestows prosperity and success on those virtuous brahmins who constantly prostrate at his lotus feet (नमतां कामधेनवे). Those who prostrate before him and those who eulogise him constantly, acquire spiritual knowledge which is beyond one's imagination and which cannot be described in words. Profound knowledge, opulence, expertise in music and sculpture, begetting children and other such wishes of those who worship Sri Raghavendra with profound devotion are sure to be fulfilled.

श्रीमत्कश्यपवंशवार्थिशशिनः षड् दर्शिनीवल्लभ -
 श्रीलक्ष्मीनरसिंहवित्तविदुषः श्रीवेंकटांबामणेः (णौ) ।
 जातेनार्यदयासुधामयगिरा नारायणेनोदिते
 काव्ये चारुणि राघवेंद्रविजये सर्गोऽन्तिमोऽभूदिह ॥६६॥

Thus concludes the tenth and final canto of the epic " Sri Raghavendra Vijaya" enchanting with nectareous words composed by Narayanacharya with the blessings of his father. Narayanacharya who had



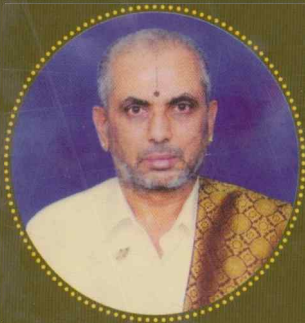
his education from his father was the son of the couple Venkatamba and Laskhinarasimhacharya who was an erudite scholar in all the six shastras and who was born and shone like a moon in the ocean of Kashyapatagothra named after that virtuous and scholarly sage Kashypa.

English translation of the tenth and final canto of the epic "Sri Raghavendra Vijaya" composed by Sri Narayanacharya concluded.

English translation by Huli V. Pavamanacharya of the epic "Sri Raghavendra Vijaya" composed by Sri Narayanacharya concluded.

॥ श्री कृष्णार्पणमस्तु ॥





Sri Huli Pavamanacharya, an Engineering graduate is the grandson of Sri Suvratheendra theertha Sripadangalavaru and Sri Suyameendra theertha Sripadangalavaru and the son of Dr. Huli K. Vedavyasacharya, an erudite scholar and the author of 'Gurucharithe', the authentic history of Sri Raghavendra Swamy Mutt. Being proficient in Kannada and English, he has authored the following books.

Guruchārithe - English translation of 'Gurucharithe',
(Kannada original by Dr. Huli K. Vedavyasacharya)

ಅಚಾರ್ಯ

ಶ್ರೀಮದ್ವರ ತತ್ವವಾದ - Kannada translation of 'Madhva's Tattvada'
(English original by Dr. Huli K. Vedavyasacharya)

Sri Ramacharitha - English translation of the Kannada
Manjari and versions by Sri Raja S. Gururajacharya
Sri Krishnacharitha (Sanskrit original by Sri Raghavendra
Manjari Theertharu)

Gurugunastavanam - English translation of the Kannada version by Sri
Raja S. Gururajacharya.
(Sanskrit original by Sri Vadeendratheertharu)

Sri Raghavendra vijayam - English translation of the Sanskrit version by Sri
Narayanacharya

Independent Works - Sri Raghavendra Vyjayanthi, Sri Vijayeendra
in Kannada Vyjayanthi, Sri Madwa Siddhantha Shakhee

It is our wish that more such books should emerge out of Sri Huli Pavamanacharya's pen.
- Publishers



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SRI RAGHAVENDRA SWAMY MATHA, MANTRALAYAM